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MAY-JUNE, 1961

Vol. V, No. 4

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Officers: A. G. Belcher, President and Editor; B. W. Vance, Vice President; Harlan Swain, Secretary and Treasurer.

OUR FRONT COVER

Al Stohlman intended this design to be used by you as a ring binder cover for Volumes V and VI of this magazine. Of course, if you prefer to do a traditional bookbinding job you may enjoy even better results. You will notice, however, that there is more white margin in the "gutters" between pages of "the leathercraftsman's own" magazine than at the outside of the pages. That's so you can punch those ringbinder holes.

SUMMER SCHOOL AND CAMP

Like the old man on the front cover, this issue is designed to help young folks just beginning leathercraft. Some projects are included that seem to be appropriate; some schools tell of their experiences with the craft. One camp's activities are told from the viewpoint of the mother of a student in summer camp—herself a well known teacher and author. See the story about the National Music Camp by Liz Freriks.

Another author gives you a glimpse at one of the youth organizations, the 4-H. This is one of several great organizations that include leathercraft among their activities—when they have competent instructors. You craftsmen who wish to serve might ask your favorite youth organization if they need you . . . this season.

LEATHER PICTURE EXHIBIT

Over half of the leather pictures entered in our contest (see previous issue) have been converted into a "travelling exhibition" that is touring the country. Many Tandy store managers have generously volunteered to make arrangements with museums, libraries and conventions to present this exhibition in their cities. So far as we know, this is the first time leather pictures have been made into a travelling exhibition. It is an inspiration to leathercraftsmen, and a revelation to others, to see this demonstration of the exciting possibilities of leather as an art medium.

In September, the "show" will be over and all pieces returned to their owners. Before this happens, try to see the exhibition.

ADVERTISING REPRESENTATIVE
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Phone: AX 7-5614

Time For Another Book Cover



By AL STOHLMAN

The cover of this issue of *The Leather Craftsman* presents the original carved and dyed leather for this project in slightly reduced form. Due to the difference between colors of lithographers' inks and leather dyes there may be a slight variance in the color shades. Therefore, it would be impossible to furnish exact formulas for the dye colors as they were actually used. To obtain most satisfactory results, one must mix his own dye solutions and test them on

scraps of leather until the desired shades have been attained.

Always bear in mind that the colors can be strengthened by adding more . . . but once applied they cannot successfully be removed in most instances. Whatever dyes you use, either oil or water base, always mix the solutions very weak . . . test on leather . . . add more color, etc. . . until the desired shade has been made. Use good quality Sable brushes; apply the dye carefully, but quickly.

The LEATHER CRAFTSMAN

CARVING PATTERN



White should be used very, very sparingly. Study the cover reproduction. White here was the Tandy Neat Dye, with the strength cut down by mixing with water so that only a small amount of the pigment is applied to the leather. Large, solid white areas should be avoided . . . unless other vivid, contrasting coloring is also used. Be very careful with white at all times. It is better not to be used at all than to be used in excess.

The cutting dimensions and assembly construction of the book covers are clearly illustrated in previous issues of *The Leather Craftsman*: Vol. II, No. 3, page 20 . . . Vol. III, No. 6, page 7. Therefore, unnecessary repetition will be avoided here. Be sure to save all of the issues of your magazines and preserve them in your own binders for future reference.

The Carving and Stamping of the floral part of this design, and the lettering, follows the general rules and instructions for leather carving. Strive for neatness and clean execution of line. Walk your bevelers smoothly . . . space the veiners evenly. Great emphasis is put on the matting tools since this design has no definite border lines. The matting tools mat away the background areas, after all beveling has been completed, to give the pattern greater relief and third dimension. Use the modeling tool where necessary to smooth up the edges of the design where the bevelers or matting tools have accidentally pushed up against them.

Carving and Stamping the little girl, the old man, and the tiny details of the lacing and tools, etc., will require exacting work. My recommendation is to use the 1/4" angle blade . . . and keep it very sharp. Use a magnifying head loop to execute the tiny details, if necessary. Here, the small figure carving bevelers will have to be used . . . and used with care. The modeling tool is now of extreme importance in rounding the edges of the arms, faces, and putting in the tiny wrinkles of face, hands, dress, etc. Study the Photo Pattern . . . and the cover as you work. Compare your own progress with the work presented.

Don't be in a hurry . . . not if you want to do a good job. Anything *worth while* is always worth the time it takes to do it properly. Very little cutting or heavy pounding is ever done on the facial features and expression. Light tapping with the smooth figure carving bevelers usually is sufficient to "rough contour" the features. The No. 3 modeling tool then takes over to complete adding the tiny details . . . smoothing out the rough beveling, etc.

The pattern presented can also be used with any other alternate center piece desired. If "Gran'pa" and "granddaughter" are not desired . . . then substitute them for the insert of your choice. Substitute carving tools can also be used for some of those shown on the floral pattern . . . if not suitable to your tastes.

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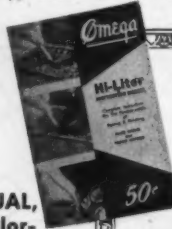
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Stores Nationwide

See List—Page 42



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The LEATHER CRAFTSMAN



Solve the Mystery of **THE TRICKY WALLET**

By BETTY P. STUART

The Tricky Wallet is an attention getter in any class of beginners or professional leather craftsmen. Developed from a Chinese game, this wallet magically transfers and arranges paper money, small or large denomination, in a neat stack up to one inch in thickness.

There is excitement in the class as students in an hour or two attempt to unveil the mysteries of how and why it operated like it does.

Easy? Yes. It does not have to be tooled. Use a very attractive alligator calf or finished grain leather that is stiff enough. No waste material results; there is no lacing. And the finished wallet is a useful one for anyone who handles a lot of paper money and does not like a bulky purse. You can go a step further, too, and put a window in one wall of the suede lining for a driver's license or identification.

There are only two special cautions in the construction: (1) Use suede lining because it grips the paper money just right. (2) Tag

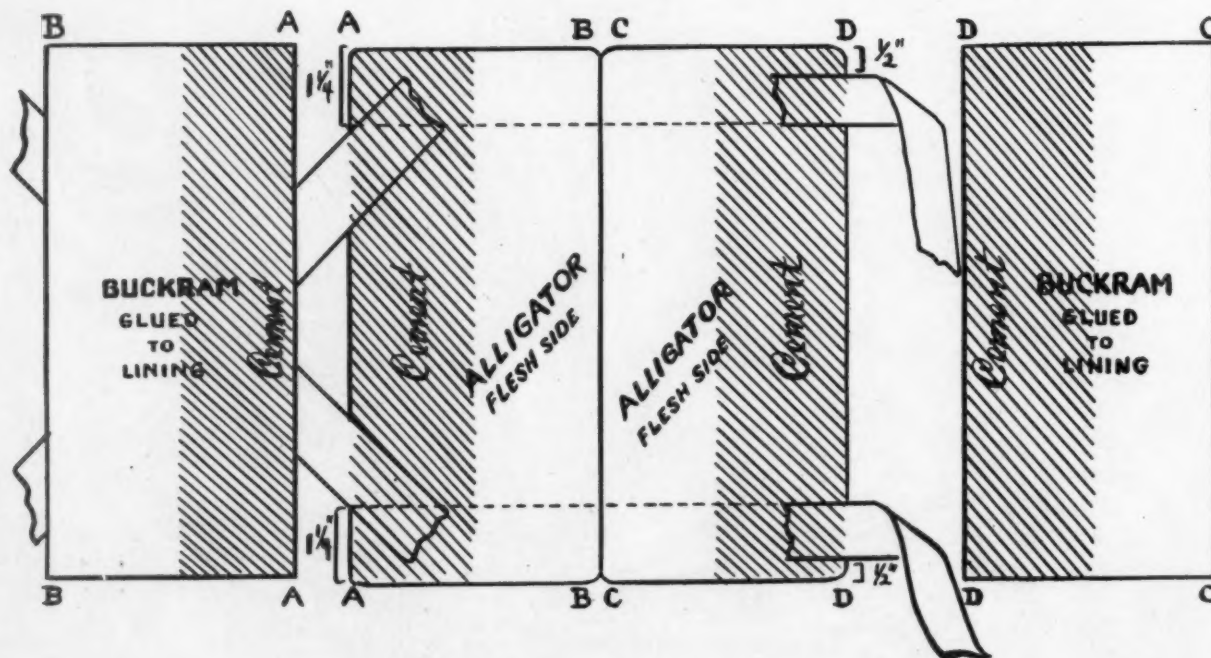
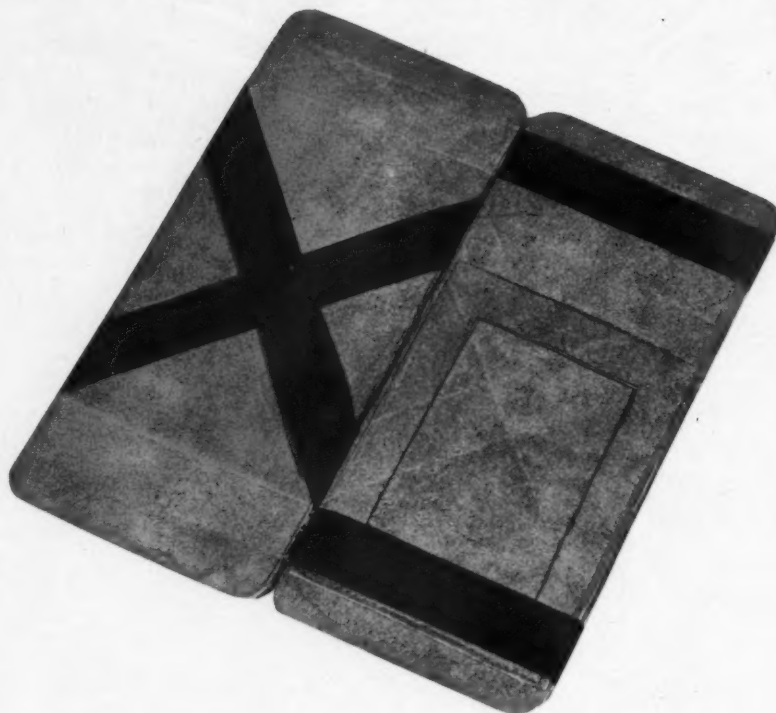


PLATE I

Entire layout of the Tricky Wallet. In the center, two alligator calf backs; and, at both ends, two linings (buckram glued to lining) to form a single lining for each half. Areas to be at first cemented in the fabrication of the wallet are shaded.

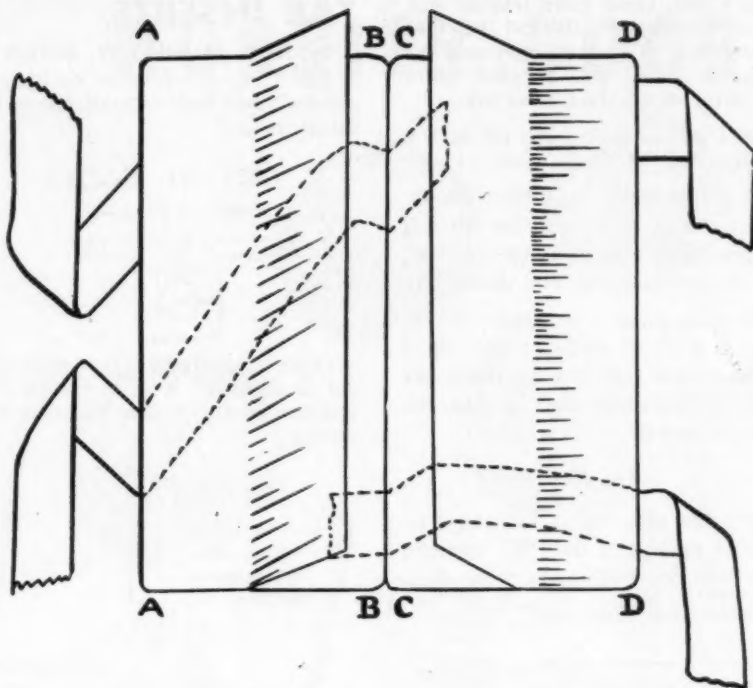


PLATE I-A

Partially fabricated Tricky Wallet. This step anchors the end of the ribbons. Fold the linings at each end so that "A" is glued to "A" and "D" is glued to "D," as shown in Plate I, of course being careful that anchor end of the ribbons are fastened securely in between the linings and backs.

ends of ribbon must be cemented permanently between the stiffening and the alligator calf, and not between the stiffening and the lining.

The stiffening holds the ribbon in place. Lining is too soft and will not hold.

The four plates are pretty much

self-explanatory; however, pay particularly close attention to the idea illustrated in Plates I-A and Plate II. This reversing of the wallet after the initial anchoring of the ribbons is the key to accurate construction.

Here is how to make it. I suggest that you leave it up to your friends to figure out *why* it operates like it does.

Materials:

Cut the following materials $3\frac{1}{8}$ " x $6\frac{5}{8}$ ":

2 pieces of alligator on calf.

2 pieces of heavy buckram stiffening.

2 pieces of lining suede (just slightly larger than above dimensions).

4 practice patterns, cut from heavy construction paper.

25 inches of gros-grain ribbon $\frac{3}{4}$ " wide.

Better Practice First!

In order to learn how the ribbons are attached, place two paper patterns marked "lining" on top of paper patterns marked "back". Pin through paper and ribbon. Plate I-A.

Now, reverse. With B-C as the hinge, close your practice pattern and open with D-A as the hinge. Plate II.

Arrange the tag ends of ribbons between lining and back as shown in Plate III, and pin in place.

(Continued on next page)

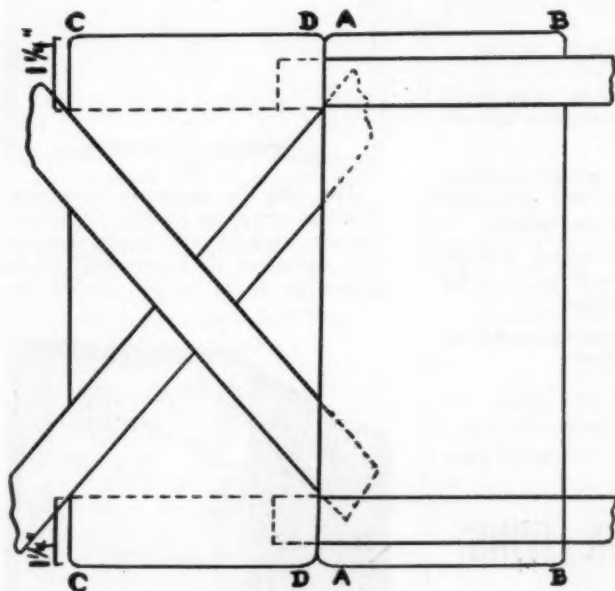


PLATE II

Partially completed Tricky Wallet, Reversed. It is necessary in this step of the fabrication to reverse Plate I-A. The ribbons must be now hinged and secured from a different side. In Plate I-A the half glued section was on the outside; now, reversed, the half glued section is on the inside.

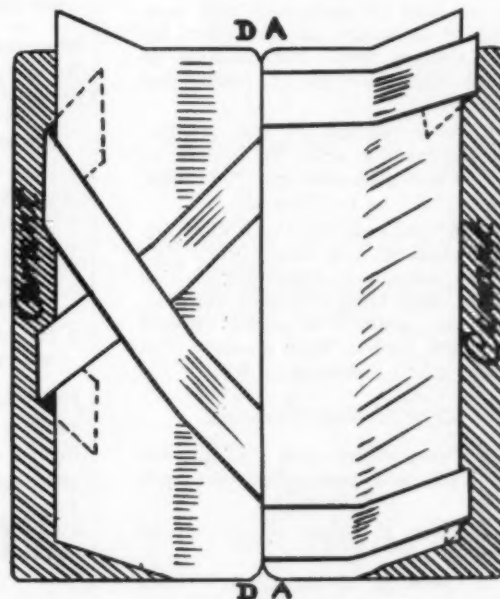


PLATE III

Completed Tricky Wallet. Cement the remaining areas between the alligator calf backs and the linings. Tuck in securely the tag ends of ribbon, as shown, and put in a press until the glue is dry.

TRICKY WALLET

(Continued from Page 9)

Your practice pattern is now complete. Lay a paper bill on the "X" and reverse the opening. If the bill is transferred beneath the "X", you have the right arrangement of ribbons. If you are satisfied with the way the ribbons are arranged, then mark the position of the ribbons on the paper pattern and transfer this to the leather.

Go On, Try It for Keeps Now:

1. Using permanent craftsman cement, glue one piece of suede to each piece of buckram. Place under a heavy object to dry flat.

2. In the meantime, cut gros-grain ribbon in two 5-inch pieces and two 7-inch pieces.

3. As in Plate I, place the 5-inch ribbons on the "D" corners for the bar arrangement. Place the 7½ inch ribbons at the "A" corners to form the "X" arrangement.

4. The two backs should touch at the hinge edge. The ribbons which form the "X" or cross should just meet the ribbons which form the bar at the hinge, so that the back cannot shift out of alignment.

5. Now you are satisfied that you understand the arrangement of linings, backs and ribbons, measure and mark each part, as shown in Plate I. Apply permanent craftsman cement to one-half of each back and one-half of buckram, as illustrated by the shaded area. Put ribbons in place. Glue linings to backs and trim.

6. As explained in the practice section, reverse with "B" hinging at "C". Close and open with "D" hinging at "A", as in Plate II.

7. Arrange tag ends of ribbons between lining and back. Plate III. Apply cement to remaining half of lining and back. Cement together and tap gently with mallet around all edges, sealing them securely. Put under a heavy weight to dry.

The Mystery Unveiled:

1. Open wallet with "X" on left hand side and bars on the right hand side.

2. Place a dollar bill on top of the "X".

3. Close the wallet. Open it from the reverse end. The dollar bill will be filed neatly under the "X" on the left hand side.

4. Place a five dollar bill on top of the "X" on the left side.

5. Close. Open from reverse end. The five dollar bill will be filed under the "X" on the left and the one dollar bill will be filed under the bars on the right hand side.

6. Place another dollar bill on top of the "X" on the left side.

7. Close. Open again from the opposite direction. The dollar bill will appear filed neatly under the "X" at the left with the first dollar bill.

8. Now place a ten dollar bill on top of the "X" at left. Close. Open from reverse end. The ten dollar bill will be filed under the "X" with the five dollar bill.

The Key:

To file properly, a bill must be placed on top of the "X" opposite the side on which it is to be filed.

There it is. Have fun!

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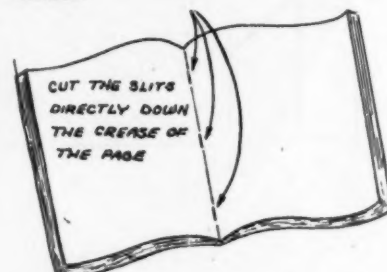
By SSGT. CHARLES W. ECCLES

Cut 3 tabs as shown for each magazine. Punch hole in each tab to fit binder rings.

(ACTUAL SIZE)

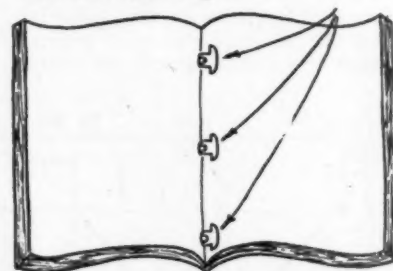


Open magazine to center page and cut 3 slits 5/8" long to match the position of the binder rings in the binder.



Insert tabs from center page of magazine thus and push thru slits provided.

When tabs are in place, clip binder tabs to binder rings.

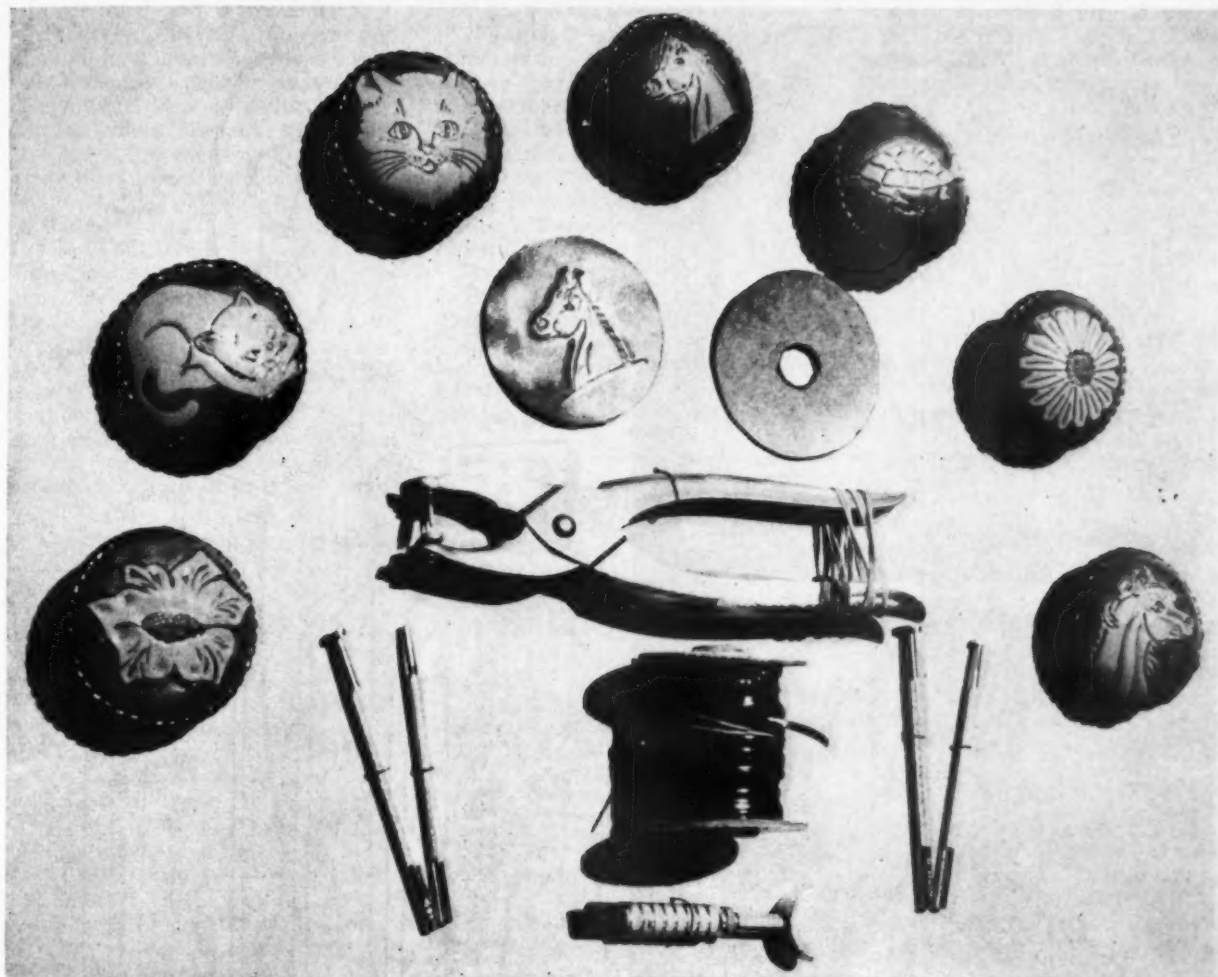


The tabs can be made from your smallest scraps of leather. By securing your magazines in binders, in the way described, the covers will not be ruined by holes in the side of the magazine.



The Leather Craftsman

NOBBIER DOOR KNOBS



By E. C. SUTTER

Make those functional but uninteresting door knobs of yours, chipped and paint spattered as they are, a conversation piece amongst your friends and relatives by covering them with leather, carved with the design of your choice. Initials, perhaps, or flowers, animals, lodge designs or whatever suits your fancy. These shown are from *Craftaid Templates* or designs from *The Leather Craftsman* magazine.

Standard door knobs are $2\frac{1}{4}$ " to $2\frac{3}{8}$ " in diameter for which two 3" leather disks are required. If your knobs are larger or smaller simply measure from center to center of outside rim with a $\frac{1}{4}$ " strip of leather to get the proper circle diameter. The shaft hole may also vary.

Use a three prong slitter to make the lacing holes $\frac{1}{8}$ " from the edge. Use either $\frac{3}{16}$ " or $\frac{1}{8}$ " lacing, and lace tight.

Knobs are slick and shiny. Wash them clean and apply a coat of good cement to both the knob and the skin side of your finished disks before lacing them in place or they may slip and your door won't open until you've turned the knob three or four times around—frustrating!

Scratch a mark on the knob shaft before removing so your design will be right side up.

Neat-Lac when finished and then, if desired, apply a couple of coats of good varnish.

Be the first in your neighborhood to have a leather knob!



LEATHER, WOOD, AND LARIAT ROPE



By MRS. HARRY THURSTON

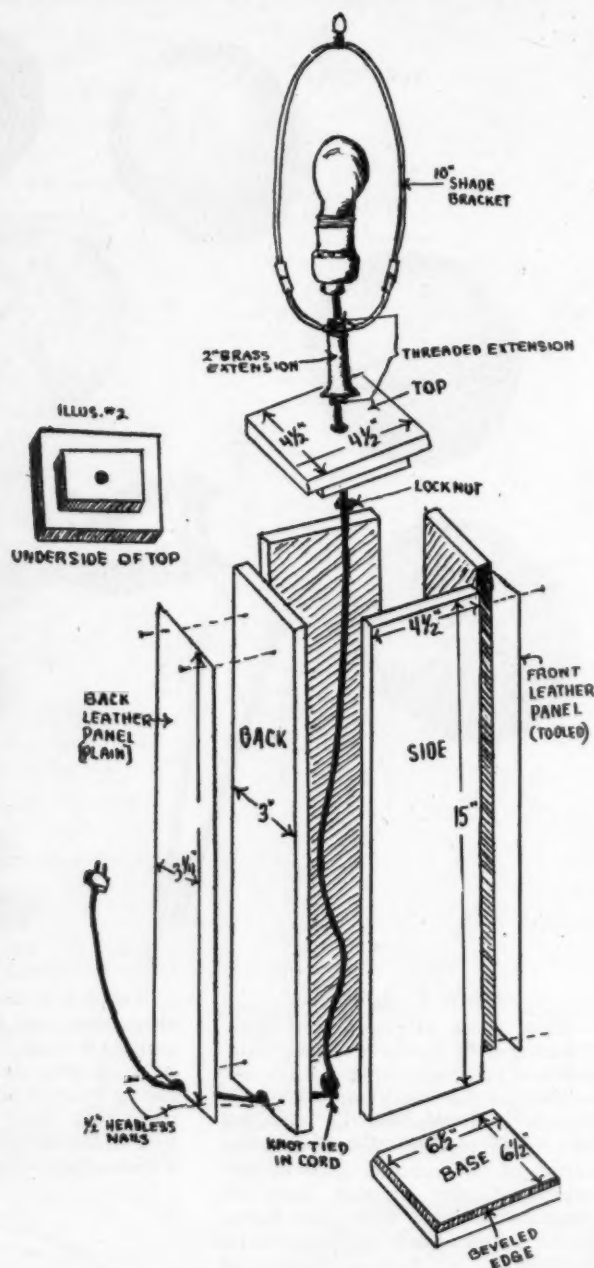
Since our home is decorated on the Western theme, and was in need of some lamps, I started on this new project. I decided that a lamp featuring tooled leather would not only be very appropriate but something that would be difficult to buy anywhere.

Leather by itself is a beautiful material and when it is combined with other natural materials such as

wood and rope, it becomes even more enhanced. These materials are inexpensive and fairly easy to work with, therefore I chose them.

The first problem was building the body of the lamp. I used Philippine mahogany because of its beautiful grain. The front and back pieces of the lamp (1"x3"x15") were set between the sides (1"x4½"x15"). A small half circle was drilled at the very center bottom of the back side

for the cord to pass through. The body was then glued in the middle of the base (1"x6½"x6½"), which was ¾" bigger than the body on all sides. The top edges of the base were beveled for a more finished look. The lid was 1"x4½"x4½", same size as the top of the body. The outside edges on the bottom of the lid were cut away half way through the lid so that it would set down inside the lamp body. (Illus. No. 2)



The Leather Craftsman

I purchased a socket, threaded extension with a locknut, a two inch brass extension, a ten inch shade bracket and about twelve feet of electric cord and a plug. Then I drilled a hole through the center of the lid just large enough to screw the threaded extension through it. The locknut goes on the threaded extension under the lid. The brass extension slips over the threaded extension on top of the lid. Then the shade bracket and the socket follow in that order.

I ran one end of the electric cord through the hole at the base of the lamp and pulled enough cord into the lamp to wire the socket with about six inches left over in case the socket had to be rewired in the future. I tied a loose knot in the cord just on the inside of the hole in the base so that it would not be pulling on the socket. Then I wired the socket and installed it in the lamp top and glued the top to the body.

The next step is sanding the lamp. (This might be done easier before the lamp is assembled.) I sanded the lamp first with medium 2/0 garnet sandpaper and then with 6/0 garnet finishing paper and finished it off with fine steel wool. The steel wool gives the wood extra smoothness and gloss. The only finish on the wood was a coat or two of Johnson's Paste Wax which gives it a nice lustre and brings out the grain.

The lamp was then ready for the leather panels. I cut two panels $3\frac{1}{4}$ " x 15" from $3\frac{1}{2}$ ounce tooling calf. For the front panel I used the flower motif from Al Stohlman's bag pattern in the "How to Carve Leather" book and designed it to fit the panel. Just slightly above the center of the panel I left a place for our initial "T". After tooling the design I edged the panels and rubbed them smooth with saddle soap. I lacquered the "T" and the turnbacks of the flowers and leaves with a clear leather lacquer and dyed the background army tan. I then applied one coat of a preservative. At the bottom of the back panel I punched a small semi-circular hole to match the hole in the lamp for the cord. I used a few $\frac{1}{2}$ " headless nails in the very top and bottom of the panels for more stability.

The rope came next. For this I used two pieces of $\frac{3}{8}$ " manila lariat rope. I soaked them in water for a short time to make them easier to work with. This soaking also makes the rope much stiffer when dried and it will hold its shape better. I started at the center back next to the cord and tacked the rope down to the

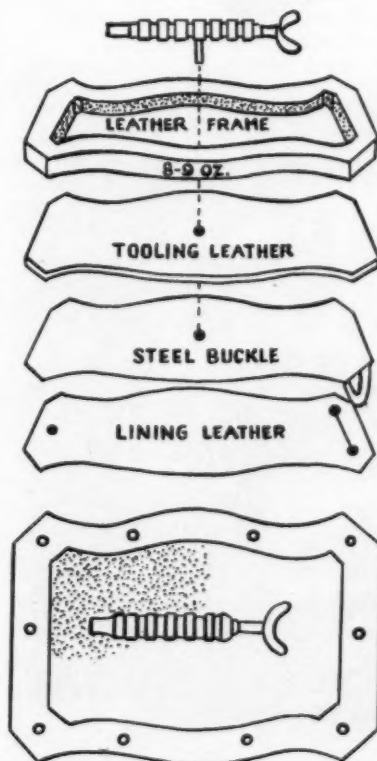
body of the lamp with $\frac{1}{2}$ " headless nails, which were driven into the rope so they became invisible. When I came to the corner I bent the rope and cut a small V-shaped chunk out of it so that it would fit neatly to the corner of the lamp. I continued the process around the lamp and cut the end of the rope off near the cord. This was repeated on the top of the lamp. The top piece of rope was put on so that it was even with the top of the lamp. Then I put some glue on the cut corners and the ends to prevent the rope from unraveling.

My lamp was now complete except for the shade. I purchased an inexpensive parchment shade and covered it with a beige denim material. I glued the outside of the shade and rolled the wet shade onto the material working it to smooth out the

wrinkles. At the back side of the shade where the two ends meet I turned under the raw edges and glued them down. When the shade was dry I trimmed the material to within $1\frac{1}{2}$ " from the top and bottom edges of the shade and turned under the raw edges and folded the edge up inside and hemmed it to the shade.

To cover the hem, which was hardly visible, and to add a finishing touch, I decorated the shade with a trim of rope around the top and bottom edges. To do this I used a neutral color sewing thread (with needle) and wrapped it around the grooves of the rope and about every inch or two inserted the needle into the shade, thus tacking the rope down. I also glued the ends of this rope to prevent unraveling.

SWIVEL KNIFE BELT BUCKLE



By NIEL F. NIELSEN

Upon receiving my miniature golden swivel knife for renewing my subscription to *The Leather Craftsman*,

I decided to use it in an entirely different way. So I bought the "New Frontier" Leather Buckle Kit and went to work on the project I had in mind.

First I flattened the steel plate out and drilled it in the center to accommodate the small post on the swivel knife, and a similar one in the piece of tooling leather. Then I cut a frame from 8-9 oz. leather about one-quarter inch wide same shape as the buckle.

In assembling the pieces I first glued the piece of tooling leather onto the steel buckle, then glued the frame to the tooling leather. Then I set the swivel knife in place with glue, with the small post pushed into the holes drilled for it, then I soldered the tip of the post fast to the back of the steel buckle. Just a smooth flat drop will do. Then I glued the lining leather in place.

After trimming the edges I applied a dark background dye to the tooling leather. Incidentally, I stippled the tooling leather with a background tool before assembling the buckle. This piece of leather can also be tooled with various small designs or small initials if wanted.

After completing the buckle I gave it a coat of Neat-Lac. The small rivets on the frame are optional. I used small brass round headed nails cut off to about $\frac{1}{8}$ " and inserted them in holes made with an awl. A small amount of glue in each hole helps hold the rivets in place. Am right proud of the buckle and thought other readers might want one like it. The exploded drawing is self explanatory.

Walnut and Leather

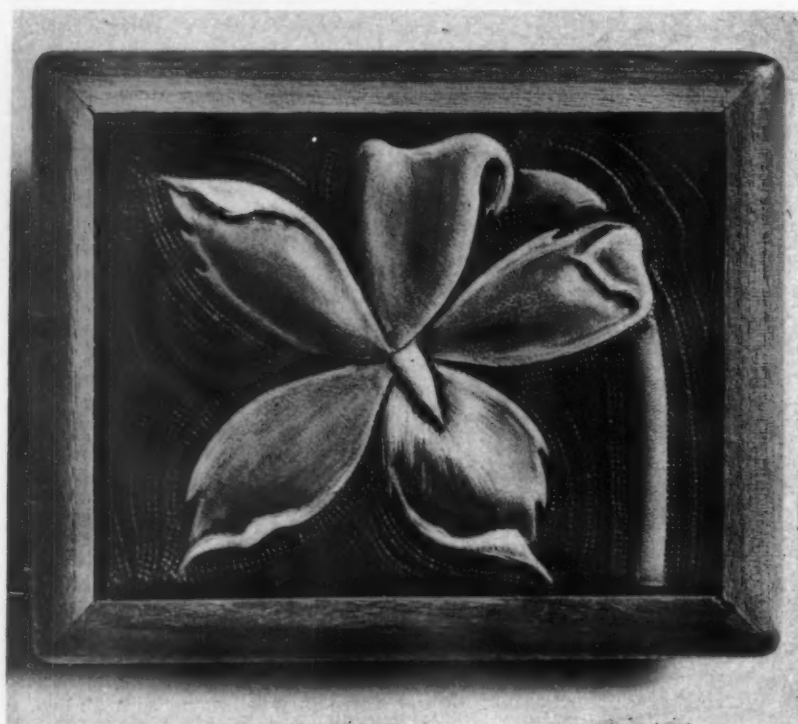


Photo-carve pattern of box top panel.

Again the editor appeals to you craftsmen who have done excellent projects that combines wood with

leather to let us see them. Send pictures of the completed projects, working drawings and, in the case of

original leather designs, carving patterns.

Meanwhile, Jerry Jennings of Fort Worth presents a walnut box with carved leather panels. The box is available at American Handicrafts Co. in two sizes: this and a larger one. Panels are recessed for tile, 3/16th of an inch deep, which is just right for 9 ounce leather.

The box shown here measures 4 1/2" x 3 3/8" x 2 7/8".

Top panel, shown here in full size so you may use the design as a photo-carve pattern, is 3 3/4" x 2 7/8".

The side panel is 15/16" high and goes all around the box. Jerry cut four pieces of leather, one for each side, and mitered each piece where it joins the other two. That is, he cut two pieces 3 5/8" x 11/16" and two pieces 4 1/2" x 15/16".

If you have a one inch belt design that you like, use it for your side panels. If you use Jerry's design for the top, be sure to use your propetal or undercut beveler at the folds of the petals. Jerry embossed the petals just a little and put a little "epoxy" cement under them. Flower is dyed blue, stems are green. Even without any dye, carved and stamped leather harmonizes beautifully with walnut. Try and see.

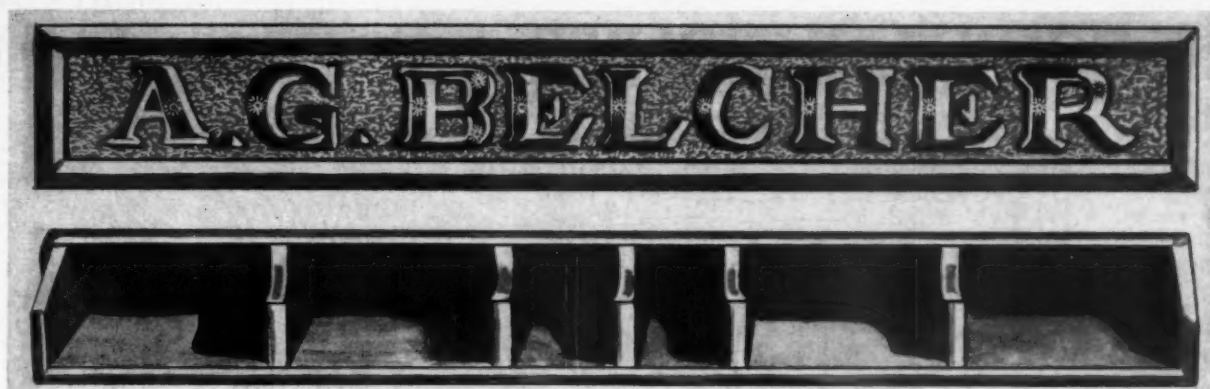
Crafttools used: Nos. 881 for matting, 895 and 935 bevelers, 703 pear shader and 104 background.



Very attractive desk and counter plates can be fabricated from scrap 7/8 or 8/9 oz. live oak leather and a small piece of wood. Carve 1 1/4" letters and finish with neat-lac. Shape a small (approximately 2" x 2") piece of wood to the desired angle and saw to length necessary to accommodate the number of letters in the name to be assembled, then sand with a fine grit sandpaper. Stain wood mahogany, walnut or dark oak and varnish. When varnish is dry, space and glue carved letters to the wood spelling out the name of the person, place or thing. An alternative method of decorating is to dye the letters and leave the wood a natural finish.

KENNETH L. ROSENTHAL
Eau Gallie, Fla.

The Leather Craftsman



Carved Name Plate Bronzed Like Baby's First Shoes

By J. E. BRITTINGHAM

Shown here is a photo of front and back views of a name plate. There are two unusual features in this project: (1) it is made entirely of leather and (2) it is coated with a bronze shell by the process used to bronze such articles as Baby's first shoes.

To make the leather name plate, you cut two pieces of leather, each $10\frac{1}{2}$ " long by $1\frac{1}{2}$ " wide. Carve and background the name. I used Craft-aid No. 2660 for the letters. Then cut the border line and background around the lettering. This piece was then rounded at the "top" corners and slicked like you do a belt edge. When carving and stamping are done, skive "bottom" side of both pieces of leather on the flesh side—where they will form an angle and join.

Decide the angle of the front and base pieces of leather and make a cardboard pattern of the space between the leather pieces. Use this pattern to cut both ends and the 5 braces. I cut a curve in the "tops" of these braces to form a penholder. Cement end pieces and braces first to one of the long pieces, then to the other. I used masking tape to hold the assembly together while the cement dried.

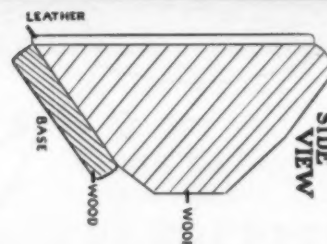
A leather finisher or dye job completes the project—as a leather project. I decided to go further and bronze it. The cost was not too much. This process encased the leather in a sheet of bronz as heavy as wanted. Borders and letters were plated with an electric brush in gold. You may also plate them with silver, cadmium, copper or nickel.



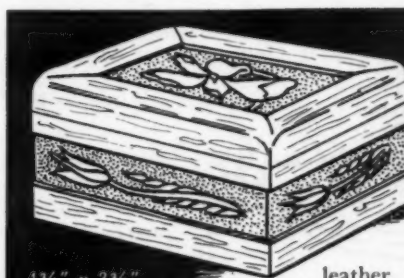
This is a good item to sell to people who work at desks. The border design can be made using a belt pattern of your desired width.

Since my father is a captain in the Air Force, we bought a set of large "bars" and attached the "bars" by hitting them and driving the pins in back into the wood.

A name is made by tooling the name on the space provided and stamping a background in, which is then dyed a darker color.



JOHN EDWARDS
Presque Isle AFB, Maine



$4\frac{3}{4}$ " x $3\frac{3}{4}$ "
x $2\frac{7}{8}$ " deep

WALNUT BASES

Beautifully grained walnut provides rich, warm accent for your carved leather. Box illustrated has recessed areas to fit the photo-carve pattern featured in this issue. An excellent resale item, perfect for cuff links, cigarettes, cards.

Order B7221-1, only\$3.25 ppd.

Also available: $9\frac{1}{4}$ " x $6\frac{1}{4}$ " x 3" hinged lid jewelry box (B7222-1, \$4.25),
 5 " x 6 " x $\frac{5}{8}$ " bookends (B7220-1, \$3.25 pr.).



AMERICAN HANDICRAFTS CO.

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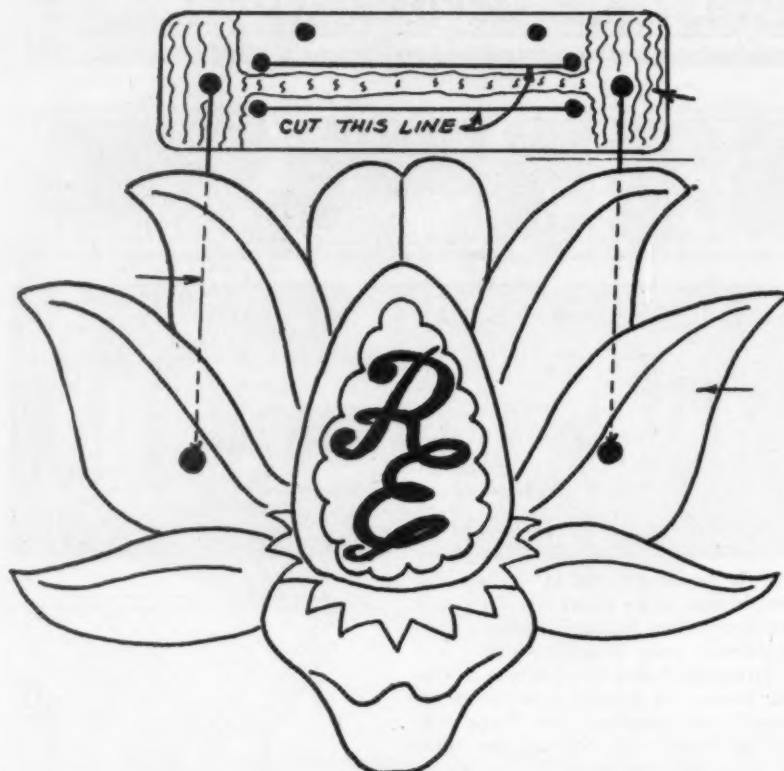
Adv. Dept., Box 1643-MJ2
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NAME	_____
ADDRESS	_____
CITY	_____
STATE	_____

16 nationwide locations

PONY TAIL HOLDER

S/5gt Charles W. Eccles



Cut two pieces from 4 oz. leather, same size as above drawing. Punch holes as indicated by black dots ●

Glue area indicated in wavy lines, above. Dotted lines show position of back when attached.

When the pony tail holder is bent it will form a hole in which the end of the pony tail is inserted. Pull pony tail thru the hole to a point where the pin can be inserted thru the back and thru the hair. Make sure the pin is inserted over the rubber band which holds the pony tail together.

Round toothpick used as pin.



TIPS and HINTS

When tracing designs about 12" square and smaller, try using a draftsman's transparent plastic 45° angle. This will eliminate the use of thumb tacks and tape.

Just cut a piece of tracing film large enough to trace the design on

and place it over the design to be traced. Then take the plastic angle and place it over the tracing film in the position desired to start the tracing.

Take the thumb and two fingers and place them on the plastic angle to keep it from slipping and then place the heel of the hand and other two fingers on the tracing film to keep it from slipping. You can make four marks (one at each corner) to line up the tracing again in case it does slip out of place.

There are several advantages in



Shown above are pin hole and rubber bands which hold the pony tail hair.

The back is attached to the front by inserting leather thongs thru holes provided and knotting on both sides.

using this system of tracing designs. If there are any straight lines, 45° angles or 90° angles—they can be checked for accuracy or drawn in with the 45° angle.

The angle also has the center cut out through which parts of the design can be traced.

KENNETH MARTIN
Chicago, Ill.

I have found a use for small pieces of leather in making napkin holders. There are any number of shapes and designs possible. My favorite is a set that looks like stirrups, with each person's initials carved on his. Snaps are set at the top and the edges are laced.

MRS. J. E. HONEY
Pocatello, Idaho

The Leather Craftsman

WHISK BROOM HOLDER



By NIEL F. NIELSEN

The whisk broom is an elusive object, especially when everybody uses it and either mislays it or hangs it on a different nail when through

with it. I solved this problem by creating a whisk broom holder from a small board and a piece of scrap leather. As whisk brooms vary in size anyone making one will have to

make it to fit the broom. Any piece of board will do. Mine is $\frac{1}{2}$ " pine which I cut to shape with a jig saw and sanded it down, using clear varnish to show the wood grain. Then placing a piece of scrap leather over the broom I marked it for size. After cutting it to shape I tooled the leather and let dry. Then a dark background dye and a coat of Neat-Lac. After this was dry I laid the broom on the finished board and, placing the leather snugly over the broom, I nailed it in place with brass headed upholstery tacks. Then an eye screw in the top. Hang it in a convenient place where it will always be handy.



R. S. BOWDEN, creator of new art form in Leather

**"Sees Better"®
Works Better**
with help of his

MAGNI-FOCUSER

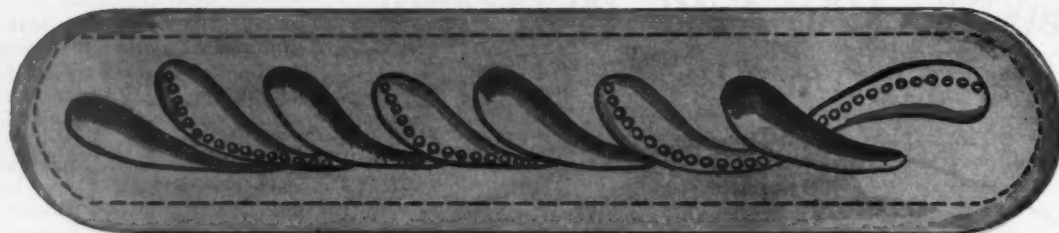
Here you see 78 year-young Robert S. Bowden absorbed in "painting" pictures with pin-head sized differently colored bits of leather. What was once his hobby has now made him nationally famous and prosperous. His pictures have sold in 50 states.

Mr. Bowden is one of thousands of leather and silver craftsmen and hobbyists who depend on MAGNI-FOCUSER 3D Binocular Magnifier to give them greater precision in their work. Eye-fatigue and strain caused by delicate tooling of fine detail on leather and silver is completely relieved.

Mr. Bowden wears his MAGNI-FOCUSER like an eye-shade and it acts like one, too, shutting out all overhead and side glare. Optical glass prismatic lenses magnify his work needle sharp and in third dimension. Both hands are left free to work. May be worn with or without eyeglasses. Normal vision resumed by raising head slightly. Weighs only 3 ounces. Three models—1 $\frac{1}{4}$ " magnification at 14", 2 $\frac{1}{4}$ " at 10", 2 $\frac{1}{2}$ " at 8". Send check or money order \$10.50 each for 10-day trial. Your money will be refunded if you are not delighted with results.

EDROY PRODUCTS, Co.
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LEATHER BRACELET PROJECT



By LIZ FRERIKS

Leather Bracelets have one great advantage over charm bracelets . . . they don't make themselves heard. Furthermore, they are very inexpensive but can be as individual as a charm bracelet.

Variations of the bracelet shown would have names of friends, of schools, camps, or towns on them. This article may be decorated with the burning tool . . . (wood burning pencil). Indian stamping lends itself to this project and ANY ONE INCH

BELT pattern may be used effectively.

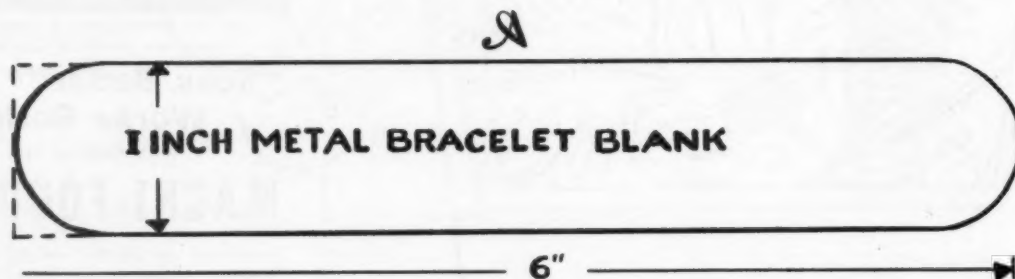
To make the bracelet illustrated, the following tools are needed:

Aluminum, copper, or black metal bracelet blank—1" x 6". Calfskin wallet back or other suitable leather. Pattern paper; swivel knife; modeler or other tooling spoon; Crafttools #935 and #895 (bevelers); #932 (dot); waxed thread or button thread (wax-it-yourself); blunted darning needle; awl (dime stores sell these at the thread

counter); leather finish and rubber cement or glue; steel wool and file to smooth metal after corners have been shaped.

DIRECTION

Almost every camp has metal bracelet blanks—the same kind used for plastic woven work—measuring 1" x 6". Place a nickle on the square ends and mark with a scratch awl. Cut the round shape with tin snips and file smooth. Use steel wool to finish.



Draw around the blank and add 1/4 inch edge for your paper pattern.

There are too many kinds of pattern paper to discuss here, but every-

one seems to have a favorite way to transfer designs to leather.



Transfer design to leather . . . with the extra leather at the edges . . . this will be cut off later to make an even edge. Cut two leathers the same size—one will have the design and the other will be the under side.

Work design as desired. (Remember that any one inch belt design may be used effectively.) Allow to dry.

Apply desired finish . . . treeing compound, antique, dye, or other.

The final phase—

Apply rubber cement or other

glue to bracelet blank and fit design over slightly curved metal. The metal should be bent slightly into a bracelet form because the under piece of leather will have less tendency to wrinkle when fully bent later. After the top is fitted, glue under piece in place and stretch so that the ends extend slightly beyond the top piece.

Press both pieces firmly so that metal shape may be easily seen.

Mark for stitching as illustrated by dotted lines in B. The X marks

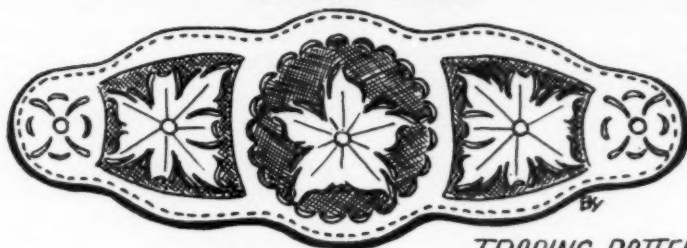
are to remind you to punch through BOTH leathers at these places (with the awl) to give a guide line on the under side. It is not unusual for leather to shift while we work with it and these reminders help keep things straight.

After the stitching holes are made with the awl or large darning needle, it is time to stitch. If you use heavy button thread, don't forget to bee's wax it . . . keeps it from wearing too fast.

Leather Bridle Plates



STAMPING PATTERN



TRACING PATTERN

By ELSIE V. HANAUER

Leather bridle plates offer a profitable way to use those 4-5 oz. leather scraps. Such plates have a wide appeal to individual horseman and also to members of riding clubs.

The plates shown here have been stamped with "Stamp Engraving Tools" Nos. 3020, 4050, 4051, 4130, 4131, 4230, 5030, 6020 and 6024.



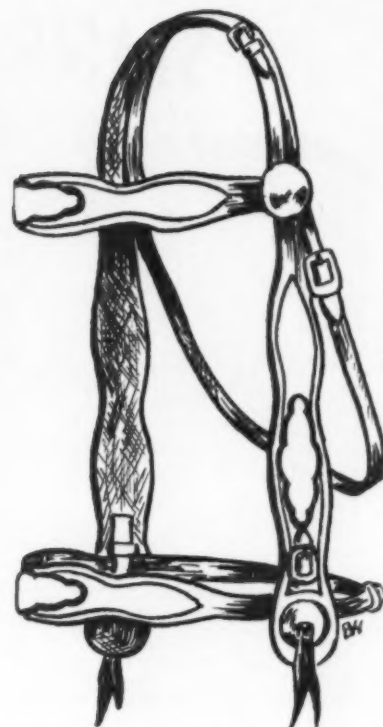
Five places for plates on each side of the saddle — or owner's choice.

Leather Bracelet Project

Smaller children can use the bast-ing stitch (leave every-other-one-vacant) but they can also continue around again and fill the spaces so it looks like regular sewing. Older campers can use the two needle method or the saddle maker's awl.

Trim excess leather to make stitching approximately $\frac{1}{8}$ inch from the finished edge of leather.

Polish surface and edges again. Bend bracelet to fit the wrist. This type will not meet (unless we have a tiny camper) but was meant to be a spring—or "clamp" type—bracelet.



Put as many as four on a bridle.

Other designs would be flower patterns, initials, riding club or other club emblems, etc.

Saddle plates, as pictured here and made in the same manner, would complete and make an attractive outfit.

DOT SPEEDY RIVETS

**JUST
SWAT
with a
hammer**



SPEEDY RIVETS are ideal for the handyman or craftsman where quick, sure riveting jobs are needed. Instant fastening for leather, cloth, paper, cardboard, light gauge metal and plastic . . . 1001 uses.

No special tools required . . . works like a charm! Available at hardware dealers. If not send \$1.00

for special mail order package and name of nearest distributor. Specify size and color.



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STAMP ENGRAVED LEATHER



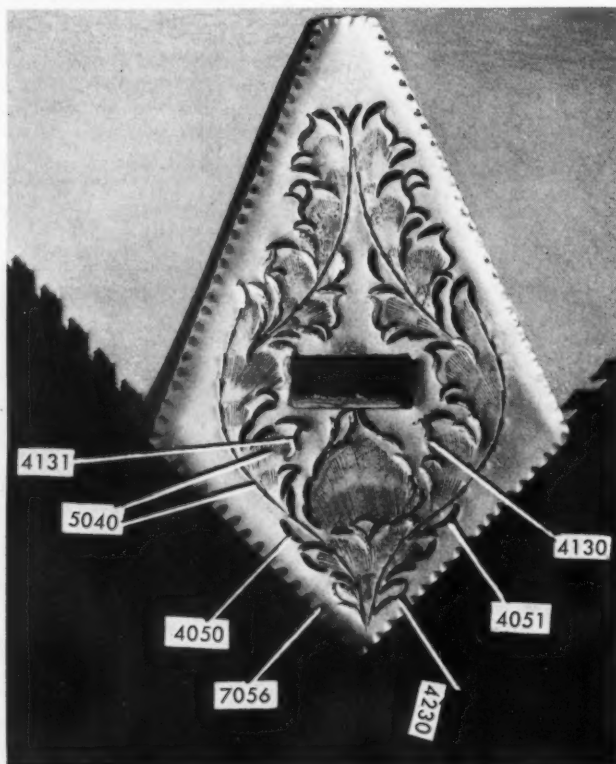
By Al Stohman

Something NEW has been added to the art of leather decoration! STAMP ENGRAVING! Experimentation with the use of Stamp Engraving Tools on Leather, has led to many interesting and fascinating applications of design. The Chrysanthemum purse design shown on these pages would ordinarily be a tedious task of cutting and beveling all of the tiny petals of the flower. With the use of the Stamp Engraving tools the petals take shape very rapidly . . . and only a slight amount of shading or matting is required around the ends of the interior petals. Study the Photo Pattern.

For the stamping leather, the same techniques are used as with stamping metal. Leather, being much softer, naturally is easier to stamp. And, caution should be used so as NOT to drive the stamps all the way through the leather and into the marble. Also, the moisture content of the leather for Stamp Engraving must be very low . . . even lower than is normally required for background work when using the Crafttool

Saddle Stamps. Good, firm leather should be used so the tool impressions are imbedded clearly and sharply and the "liners" will leave clean imprints. All of the liners and other sharp pointed tools must be used with extreme caution, else they may be driven through the leather.

The following Doodle Page shows several suggestions for decorating Wallet liners . . . on the inside pockets. Here is the ideal opportunity to add prestige and value to all of your wallets and other leather goods. The designs shown are presented to stimulate your interest in the hope that you will create your own designs and patterns and exploit ideas of your own. Get out your leather scraps and begin doodling . . . you'll amaze yourself at some of the results achieved.



Use stamp engraving tools on leather to make your own handbag clasps — with turnlock from a cheaper set. Photocarve pattern of a plate made by Jerry Jennings.

The Leather Craftsman

The application of patterns and design possibilities is unlimited! Stamp Engraving Tools can also be combined with the Leather Stamping Tools to further broaden your scope and enrich your craft. Study carefully, some of the ideas shown on the following Doodle Page. Here, the swivel knife has been used to cut the long-flowing lines; pear shaders to accent and contour; decorative cuts to enhance the overall appearance. There is virtually no end to the number of designs or effects that can be created by combining these two Stamping Crafts into One Medium . . . Leather!

In order to get the most out of your tools, practice and doodle on scraps of leather. Stamp the tools end to end . . . side by side . . . overlap portions of them . . . combine the rights and lefts . . . and "walk" the curved "brights" to achieve the effects of pear shading. From all of the scraps you will be able to use something from each, and be able to combine them into one design or pattern, thereby creating something unusual or different of your own. If there is a certain "effect" you want . . . keep trying the different tools, or combination of tools until the effect is achieved. Use the swivel knife, if necessary, to complete a line or establish the flow of a design. The craftsman of today has many, many tools at his disposal. Only the lack of initiative or creative ability can prevent him from creating the desired effects; certainly not the lack of tools. Be imaginative . . . don't be afraid to Doodle!

You will note that the Stamp Engraving tools have polished faces. The purpose of this is to make the "bright cuts" (simulated) on the metal projects. During the leather stamping operations, however, these faces may become dulled. To repolish . . . simply rub some metal polish onto a piece of leather . . . and strop the face of the tools on this, thoroughly. Metal Polish also works well as a strop for your swivel knife blades.

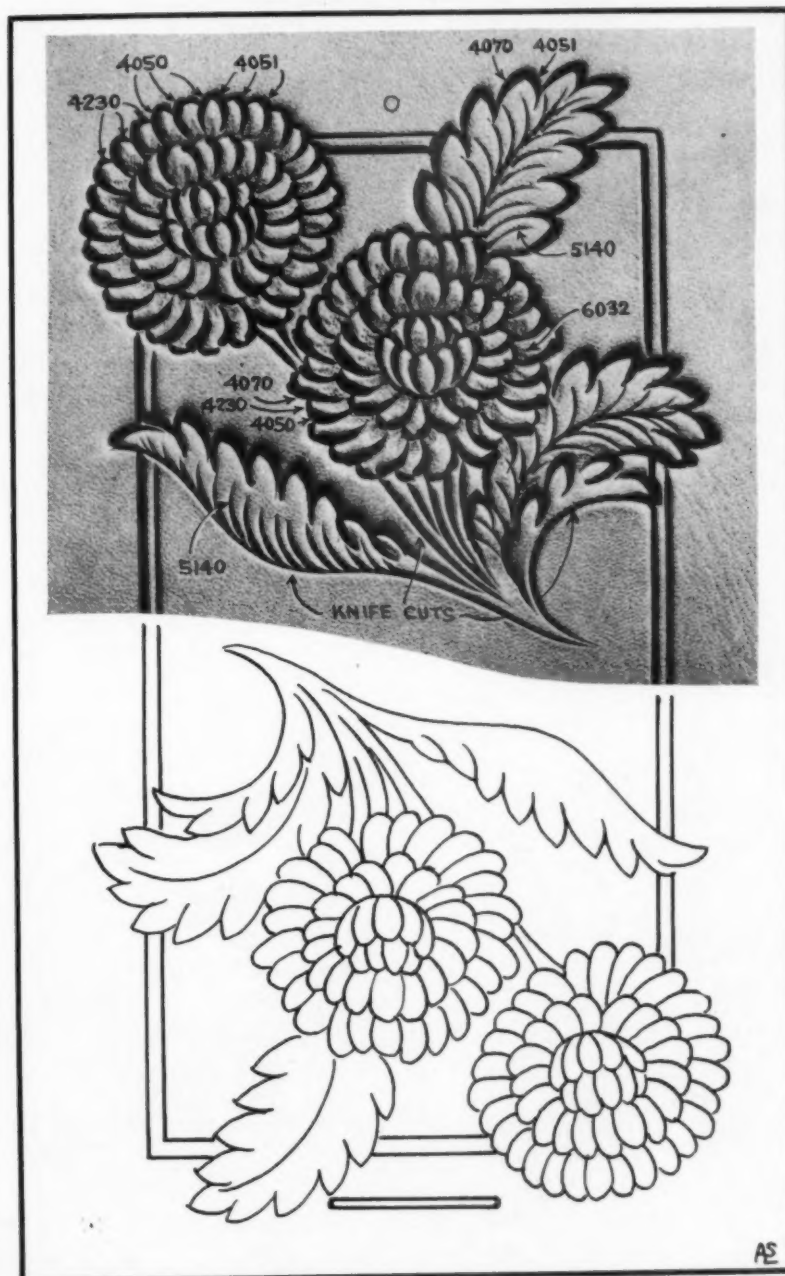
So, if you're looking for something new and different to do with your leather decoration . . . get out the Stamp Engraving tools and begin doodling today! Combine them with your Leather Stamping tools . . . and be amazed with your "creations".

Volume 5, Number 4

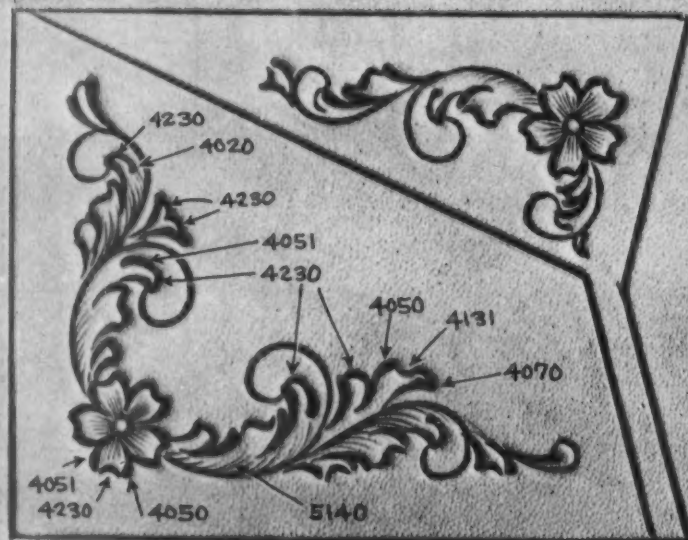
CHRYSANTHEMUMS "Jiffy" PURSE DESIGN

FEATURING USE OF THE STAMP
ENGRAVING TOOLS ONLY.

PHOTO PATTERN



TRACING PATTERN



CUT SCROLLS WITH SWIVEL KNIFE

BILFOLD POCKET DECORATIONS

4130

MAKING "S" SHAPED LINES



TO GET THE MOST OUT OF YOUR TOOLS, SCRAPS OF LEATHER TO OBTAIN VARIOUS



KNIFE CUTS



SOME SWIVEL KNIFE CUTS CAN BE USED IN CUTTING STEMS AND LEAF MIDRIBS OF THE PATTERNS ABOVE.

4131

ROLLS
INEL

NS

OUR TOOLS, DOODLE ON
IN VARIOUS EFFECTS.

853

216

4050

4070

4070

"WALK" THE
TOOLS WHILE
STAMPING...
AS IN PEAR
SHADING

5140

5140

5040

SMALL DECORATIVE
CUTS CAN BE MADE
WITH THE LINERS

820

719

4230

STAMP ENGRAVED LEATHER BUCKLE

FOR LINK BELTS
EXTEND LEATHER
AND PUNCH SLOTS

4131

4070

4051

4050

4051

553

4230

AL
STONEMAN

BORDER IDEAS

DOODLE PAGE *of the* MONTH

EACH A LESSON...IN ITSELF

A NEW PAGE EACH ISSUE BY THE FORE-
MOST LEATHERCRAFTSMEN FEATURING NEW
DESIGNS, NEW TOOLS, AND NEW IDEAS TO AID
AND ASSIST THE CRAFT IN GENERAL. TO BE
SURE THAT YOU DON'T MISS A SINGLE ONE
OF THESE LEATHER CRAFTSMAN DOODLE
PAGES...WHY NOT SUBSCRIBE NOW? SEE
YOUR CRAFTAL DEALER FOR SUBSCRIPTION RATES.

STAMP ENGRAVED LEATHER

Featuring the Stamp Engraving Tools for Metal . . . in combina-
tion with the Craftool Saddle Stamping Tools . . . offering the
craft unlimited opportunities in the art of Decorating Leather.
Study the suggestions shown . . . use the tools with ideas of
your own!

Leathercraft Among The Gifted



Sarah Fabricant, Scarsdale, N.Y. punching holes. Mildred Fuchs, Marlin, Texas, showing Adele Glazer of University Hts., Ohio, how to bevel. Susan Kahn of Midland, Mich, lacing a cigarette case. Marjorie Kaatz of Huntington Woods, Mich., sewing a Baby-Mok. (National Music Camp photo)

By LIZ FRERIKS

They say no one should ever underestimate the power of a woman, but neither should people underestimate the knack of one leather crafter of finding another one . . . no matter where they may be.

The wind was warm and we had just heard beautiful music in the Sunday morning service, and Dr. Dow was dedicating the beautiful new National Arts Academy building which is "Dedicated to the Promotion of World Friendship Through the Universal Language of the Arts." The whole National Music Camp, Interlochen, Michigan, is so dedicated and the sentence is the inspiration for musicians, artists, dancers and drama students who gather there from every state in our Union and many foreign countries.

My eyes glanced at a couple in the seat ahead of us, and she was wearing a *hand carved* leather belt with the unmistakable quality of good workmanship and a touch of originality. I knew the designer the crafter had used but there were the touches of individual work.

As soon as the impressive ceremony concluded, I introduced Roger and myself to the lady and asked if she had done the work. *She had* . . . and what was more exciting, she was

the Craft Counselor for Intermediate girls at the Camp.

In no time, we were chatting about leather here and in Texas — she is Mrs. Mildred Fuchs from Marlin, Texas, a subscriber to "our" magazine who had come equipped with many copies for reference during the



John Leedy, Jackson, Ohio, a Staff member and ardent camera bug, trying his camera in the case before he puts final fittings and finish on bag. Small boxes may be made to hold lens, filters and other accessories . . . and stacked inside the larger case. (Original design by H. Frick)

summer. She remembered an article of mine, Mildred Scott's Bible cover designs, Dorothea Slater's chess set and parchesi board . . . and Harvey Frick's no-stitch bag construction.

She was interested enough that I wondered if she would like to see some of his bags, cases and demonstration pieces. Before I knew it, I was carried away with enthusiasm for a Texan who wanted to see things we Michiganders (they say we are called Michiganians, but I like the gander sound best) have made.

Our Tim, 15 year old trumpet player and composer, is in the Camp and we visit him.

I am sending some photos so that you can see how well the "new" leather look turned out. Not only has Mildred Fuchs' enthusiasm carried the girls' projects, but Mr. Leedy, Staff member and camera bug, fell to with a will, and made a customized camera case for his own particular equipment.

Most of all, Mrs. Fuchs' spark seems to have given the people a new interest in the approach to leather work . . . and we need all the crafters we can get to come up with ideas and articles. It was satisfying to hear nice things about our Texas friend who was interested enough in our "new" construction to take the time



Georgene Wilson, Ann Arbor, Michigan, gouging pencilled lines on flesh side of leather, so that leather will fold easily into shape. Notice the letters of her design show through from right side of leather.

The Leather Craftsman

and put forth the effort to interest the others in still another phase of OUR craft. She's a sharp teacher!

Harvey Frick sent her several patterns and helpful hints . . . she says she will be watching *The Leather Craftsman* for other good ideas for next year. You see, as I said a long time ago, we just never know when or where we will find another fellow leather pounder who looks forward to each issue of the magazine.

A Word About This Camp

Dr. Maddy, President of N.M.C., founded the Camp in 1928 and is still working hard to increase its unique position as the finest organization of its kind in the world . . . (Reader's Digest, July, 1958) . . . and it is truly America's foremost proving ground for youthful talent in music, art, drama, and the dance. The camp is affiliated with the Uni-

versity of Michigan and offers graduate and undergraduate courses, in addition to the regular programs for Juniors (under junior high school age), Intermediates (junior high school) and the High School divisions.

These young people are truly the gifted youth and the entrance requirements are very high. In order to guard against over-stimulation in the arts, every camper's schedule includes definite periods of recreation, swimming, and Crafts. In this carefully supervised atmosphere of living and learning, it is only natural that leathercraft should be a special interest to one of the crafts instructors. It is also to be expected that the crafts teachers would be of the same high caliber as the other Staff members . . . which have included such names as Howard Hanson, Eastman School of Music, Rochester, New York; John Erskine; Percy Grainger; Vincent Lopez, famous artist; Guest Conductors Paul Whiteman, Dr. Walter Damrosch, John Phillip Sousa, Edwin Franko Goldman, Ferde Grofe and many, many other famous men.

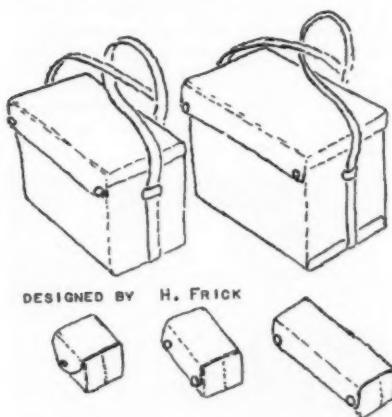
Mrs. George (Mildred) Fuchs, Route #1, Marlin, Texas, has come to Interlochen to be a Crafts instructor for several years and is an extremely capable and original teacher whose enthusiasm for all crafts . . . leathercraft, in particular . . . is transmitted to her pupils. She teaches in the Marlin Public Schools, Texas, during the school term, but



Instructor Mildred Fuchs showing Marjorie Kaatz of Huntington Woods, Mich., how to use sewing awl. (National Music Camp Photo)

the cool Michigan summers at Interlochen bring her back to Camp . . . and to a new Craft building which she kept filled with products of her girls' efforts.

Leather crafters serve many people in many ways and the tireless efforts of excellent instructors like Mrs. Mildred Fuchs, National Music Camp, surely makes the craft so interesting to our youngsters that we will soon have new practicing members in the leathercraft fraternity. Surprising how much we all learn from them while we teach.



At Camp Wiquanuppek, N. Y.



At Camp Wiquanuppek, Bear Mountain State Park, N. Y.—Crafts Counselor Peggy McVay helps Martha Niebanck and Lisa Bischoff select tools for their leather projects . . . extremely popular with campers and staff.



Lucille DeCrescenzo and Jody Handler admire finished leather project, example of work done by girls in Camp Wiquanuppek, sponsored by Y.W.C.A. of Hackensack, N.J.—photos by Ray S. Brower



Lanyards, always a camp perennial and favorite, at least at the beginning. Also, a shield which is carved, on it a felt leather award, and attached to a strip of leather to be worn around the neck.

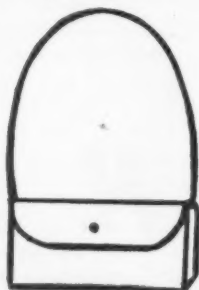
DOLL PURSE

Any scraps can be utilized for this attractive doll purse. Once seen, it is in demand by any doll owners.

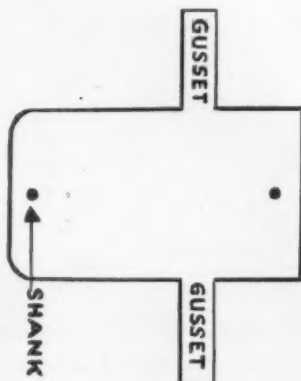
The actual assembling is simple:

- 1) fold upward as far as gusset
- 2) glue gussets in place, holding firmly until dry
- 3) glue handle to inside of each gusset inserting it to very bottom of each side of purse
- 4) close and insert a round paper shank as lock.

SISTER MARY FELICIA, SSND
De Pere, Wisconsin



Doll purse, actual size.



Pattern for doll purse

Camp Ocala's Leathercraft

Camp Ocala is located in the Ocala National Forest, Florida, where an extensive indoor and outdoor program is carried on for 250 campers during a season of 8 weeks.

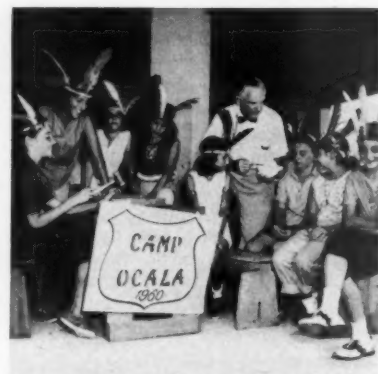
Leathercraft and other arts and crafts are taught in a large L-shaped building, with the open part roofed over. Often there are 3 different activities going on in both parts of the L and the porch.



Besides the knife sheath, a leather breechcloth, a wastebasket decorated with a leather shield and laced with guimpe, and a beautifully decorated "chief's" armband. Many of these leather articles are made in conjunction with our Order of the Eagle for boys, and Order of the Falcon for girls, which groups, difficult to attain, have the knowledge of the outdoors, existence there, as well as Indian lore as its basis. You will note the director of our arts and crafts program in these pictures. He is Maurice Cohen, an outstanding artist and teacher. Until he retired five years ago, he was billed all over the world as "The Amazing Maurice," and was a very well known Magician and entertainer. He had been on a number of TV programs, too.



A closeup of our wastebasket



The girls are gathered around the porch of the arts and crafts building. Around their foreheads are the leather headbands that serve as a base for their feathers. The headbands are made by inserting metal eyelets and running guimpe through them. Each headband is decorated with different designs. Then the feathers are inserted in the loops made by the guimpe, and tied around their heads.



Work on knife sheaths, which are hand carved and stamped with designs. Again, the metal grommets are used for leather lacing; in this particular knife, goat leather lacing was used.



Boys busily at work on different projects

The Leather Craftsman

LEATHERCRAFT CAN OPEN NEW VISTAS for ENRICHED FAMILY LIVING

Sandy Island, situated in the heart of Lake Winnepesaukee amid the hills of New Hampshire, originated as a men's camp 62 years ago. World War I and the Depression of the '30's necessitated the development of Sandy Island into a co-ed camp. Today it has become an outstanding family vacation camp.

Crafts is a significant part of its program, of which leathercraft plays a major part. The children's program each weekday morning gives freedom to the parents to pursue their own interests. Many of them, the mothers particularly, have been intrigued by crafts, especially the leather-tooling of belts, handbags, and the ever-popular moccasins.

The purpose of Sandy Island is to provide a rustic vacation environment for the enrichment of family living. In keeping with the avowed purpose of the Boston Y.M.C.A., which has owned and operated



Group at Sandy Beach enjoying "do it yourself" with leather



Dad gets his belt, Mom her mocs—by making them.

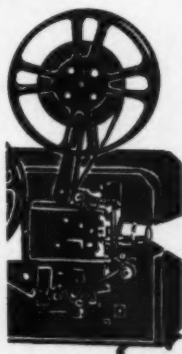
Sandy Island during its 62 years, emphasis is on *recreation of spirit, mind, and body*. The crafts program enhances the usual facilities of boating, canoeing, sailing, water-skiing, as well as the land sports, including softball, volleyball, tennis, shuffleboard, badminton, etc.

More than one mother has proudly displayed her leathercraft in the dining hall at the end of the week. More important has been the self-realization of unsuspected creativity which is the real meaning of *recreation* (to be born anew). Even the children's program provides leathercraft. And many a father happily wears the leather belt he has tooled or the moccasins he has made.

It is not unusual for the crafts director to receive letters from camp-

ers later in the season making inquiries for more advanced leathercraft projects. The spirit of creativity in leather has been awakened, and the enthusiasm grows. These

campers acquire their own tools and supplies, and thereby add another facet to family living as they continue their leathercraft at home through the winter.



FREE COLOR FILMS

for Class or Meeting . . .

FREE GROUP SHOWINGS 16 mm. Leathercraft Instruction Films in sound and technicolor are available at your nearest TANDY Store.

Film 1—Beginners Leathercraft — Suitable for family and Youth Groups.

Film 2—Art of Leather Carving — Details on carving and assembling leather projects.

Film 3—Art of Figure Carving — Emphasis on new art of figure carving and dyeing.

Film 4—Saddle Making — Close up, step-by-step procedures.

Your



Manager will be happy to present a "Leather Program" to your class or group. The story of the "Romance of Leather" or "Workshop Type" programs are available.

Clip this Coupon

Present to the TANDY LEATHER COMPANY Store nearest you for FREE Showing. See list of stores on Page 42.

Free Classes at New Orleans

Over 1100 adults and children took part in the New Orleans Recreation Department's leathercraft classes in July, 1960, according to Lester J. Lautenschlaeger, NORD director.

NORD'S program is divided into two sections, one for children, and one for adults.

During the summer the Recreation Department provides a day camp for children during which time a course is given in leathercraft. The boys and girls, ranging in age from seven to 14-years-old tool the leather into many small articles, such as coin purses, comb cases, leather beanies, and carry-alls. Approxi-

mately 750 Crescent City youths took part in the July program under the direction of NORD supervisor, Mrs. Bernice Sabrier.

In the adult classes participants work on more advanced projects, using the carving method of leatherworking. The grownups produce such things as belts, telephone book covers, pocketbooks, carrying cases and many others. Many designs are used and all projects carry carved decorations and trimming. Some of the adults embellish their work with their initials.

NORD'S leatherworking classes are a year-around program in which all instruction is provided free of charge along with tools and a place to work for both youngsters and adults.



Children learn leathercraft in New Orleans day camp. NORD Photo



New Orleans Recreation Department leathercraft class for adults. NORD Photo

TIPS and HINTS

For those who do dye work and wish to mix small amounts: I have found that discarded paint jars from "Paint By The Numbers" kits are most useful. They can be cleaned with turpentine, followed with a strong solution of detergent and water.

R. BALTY
Schenectady, N.Y.

Whenever you come across a good design in a newspaper or a magazine, cut it out and paste it on a piece of cardboard for future reference.

Keep short pieces of lacing in a cigar box nearby your bench. They are very useful at times, especially toward the end of the project.

Keep a No. 1 flat tin can—crushed pineapple cans are best—on your work table to hold small odds and ends. A tooled skirt can be run around the outside of the can for neatness.

Empty sardine cans, all sizes, when given a tooled skirt, make very handy ash trays around the house. They also may be used as gifts to customers.

Tops of catsup bottles and similar bottle tops come in very handy when using dyes, especially when mixing small amounts of dye.

HARRY A. DWYER
Chatsworth, Calif.

The Leather Craftsman

4-H Leathercraft



Pat Remfrey, his work and his 5 blue ribbons.

By MRS. ROBERT REMFREY

Great changes have evolved in the programs offered and the membership composition of the 4-H Club. A generation ago, 4-H was made up practically one hundred per cent of farm youngsters who participated in strictly farming or home economic projects. Today, youngsters age ten to twenty can enjoy such craft projects as block printing or leathercraft, or participate in camping, nature study, or conservation projects. Membership is open to any youngster living in town, country, or city.

I was privileged to be a club leader in the leathercraft project last year and am looking forward to many more years of happy experiences with the boys and girls. Creative thinking is the main purpose of the project. The items made in the course of the year are designed and completed by the individuals. No kits are used or copied.

Jefferson County, Wisconsin is an average county with farm and urban membership in club work. 1960 has about seventy members enrolled in the leathercraft program which is divided into three divisions. First year project members are called beginners, second year, helpers; and third year, craftsmen. Each year the items constructed are graduated in difficulty and complexity. About twelve adult leaders guided the projects in different clubs throughout the county.

The Jefferson County Junior Fair is the showcase of the finished items. Carved purses, desk set, camera

Volume 5, Number 4



Sue Kleen with saddle she won in Wyoming State 4-H leathercraft record contest. Sue tooled the saddle and exhibited it at the Wyoming state fair.

case, moccasins, bridle, knife and axe sheaths, in addition to numerous belts, key cases, coin purses, and billfolds were all proudly displayed and judged. Many of the items could compete favorably in adult competition. There were over twenty-five items in some of the classes, which gave the judge a big job to pick the winners.

At the end of the 4-H year, record books are submitted to County leaders for survey of accomplishments. Outstanding members are selected in each project in two age groups. The younger group ten to fifteen

years, had two outstanding members. Ellen Hooper of Lake Mills and Patrick Remfrey, Jefferson were awarded medals at the annual Achievement Night ceremony for their work. They each made many items and won blue ribbons in fair competition. In the older group, fifteen to twenty years, Mary Ann Froemming, Jefferson, was the medal winner. Incidentally, all three of these youngsters have been enrolled in the *Leather Craftsman* Blue Ribbon Club and carry their cards with pride.

The picture shows Pat Remfrey, age 12, with some of the items he made. His specialties were round coin purses and assignment notebooks, each designed, tooled, and completed during the 4-H Leathercraft project term. He laced the purse for a lady who carved it during a Vocational School course. The ribbons shown on the display are five in number and all are blue ribbons.

This boy is only typical of most of those enrolled in these Leathercraft projects. No one can assess the total accomplishments of such programs because in addition to prize money and ribbons and lovely useful items, such things as self confidence, assurance, pride, determination, creativity, and enjoyment can not be measured and at the same time are so necessary to the development of a successful personality.



Plaques as Boy Scout Projects—Made by Clarence A. Brown, leathercraft instructor. Central plaque is emblem of the Lewistown Trail Council of Lyndonville, N. Y.

Children of Leathercrafters



Pamela Giehl's leather picture that won a prize at the Texas State Fair, Dallas, 1960.

By MRS. C. R. GIEHL

Never fear! Your children have absorbed more than you realize just from watching you work on leather. Granted — they don't seem too anxious to start a project of their own; but they admire your work . . . lace a bit . . . do a bit of "Doodling" on scraps. This is the foundation for a "Surprise" for Mom and Dad one of these days.

Two years ago, our daughter, Pam, joined a 4H sewing group. First project was a needle book. Upon completion of two of them she was disappointed — too flimsy. When she decided to make it of leather, I informed her that was against the rules, it had to be made of cloth. She decided it wouldn't be against the rules if she put leather between two pieces of felt to make it stiff. Then she decided she'd design a new pattern for one — fashion it after the Mademoiselle billfold. The originality and serviceability of this needle book won her the honor of exhibiting it at the Ohio State Fair.

After lining the inside of her sewing box, it didn't take Pam long to realize that the sharp point of the scissors would soon ruin the lining. With her Dad's help, she made a

calfskin holder for her scissors.

Elected secretary of her group, Pam decided she'd make a carved leather notebook. This we discouraged — too big a project. When she produced a nice design on paper, we gave in. This became a reality in leather. Since this was the first year for this 4H group, Pam gave the notebook to her advisor to keep all the mementoes in years to come. This notebook was a part of their Fair Booth Exhibit . . . which was a prize winner.

Last year all of Pam's interest turned to cartoon drawing. Seemed like leather was out again.

In 1960 Pam put one of her cartoon drawings on leather, entered it in the Texas State Fair and won first prize in the Junior Division.

Seems like children are not interested in the traditional leather projects. They have to need something — then want to construct it according to their own specifications. Same was true of our son. When he needed something he made it — knife holder, billfold, tie clasp, book-ends, and letter holder.

I'm proud, yet surprised at their ingenuity — when all the time I felt they knew little or nothing about our favorite pastime — leathercraft.

LEATHERCRAFT is CONTAGIOUS in CORCORAN, CAL.



Jewell Daugherty, Corcoran, California, hooks rugs while surrounded by leather articles she has made. Her desk, at right, has the marble slab set in the top. On it, you can see her tool box and the pair of stirrup lamps she made from Sam Bacak's instructions in Vol. III, No. 3, *The Leather Craftsman*. Not showing are waste basket decorated with Al Stohlman's cover design for a ring binder. She has a couple of these; buys two copies of each issue, one to file, one that gets worn out by lending to others. Cover pictures from this magazine have been adapted by Mrs. Daugherty to handbags and many other leather goods. From Edith Hummel's articles, she got the idea of making gloves. "Leathercraft is the most contagious disease I know about," says Mrs. Daugherty, "and I'm trying to infect everybody I can."

Among those "infected" by Mrs. Daugherty are many patients in hospitals. She began this work when her son had to spend some time in one. On her visits, Mrs. Daugherty noticed that many patients had nothing to do — seemed bored. Quickly she remedied that situation by bringing tools and leather to the hospital on her next visit. On every visit to her son, she would help the patients with their leathercraft. Even a polio patient in an iron lung received Mrs. Daugherty's infection of leathercraft . . . and was helped by it. Her present ambition is to get help from others to be able to present a hobby room to that hospital. Another ambition is to quit work and spend all her time at leathercraft.

The Leather Craftsman

Show Your Leathercraft

By JOHN H. BANKS

A carnival of fairs will burst across our United States during the summer months. Giving all leather craftsmen a golden opportunity to display their wares. Every craftsman that is sincere in his work should participate in as many of these exhibits as is possible. He and his work are given publicity and display space equivalent to a cost that would be completely out of his financial range.

In past articles I have described the multitude of benefits fair exhibiting affords the craftsman. I wish to refresh the reader's mind on a few of the outstanding points. Craftsmen receive a tremendous amount of publicity for only the small price of a shipping fee for his entry. Craftsmen who display award ribbons in their shops establish craft prestige for themselves. Blue ribbons are awards of craft excellence and present the opportunity to increase sales and to increase selling prices.

Craftsmen who are not interested in a financial gain, but only in the act of perfecting their craft, are offered an ideal way of comparing their abilities to those of their fellow craftsmen by competing in fairs.

And to all leather craftsmen, whether he works for personal gain or for personal satisfaction, there is a great joy derived in seeing a blue ribbon attached to his favorite project. I know that the above facts are true. Not only from my personal experiences, but from the hundreds of letters that I receive from "Blue Ribbon Club" members and *The Leather Craftsman* magazine readers.

With this article are listed some forty odd exhibits being shown in twenty-eight different states of the Union and Canada. A craftsman may participate in each of these fairs for the cost of his mailing fee. His name and his works will be displayed to some twenty million people. This is the world's lowest cost advertising. A medium of advertising that is practiced by not only the largest corporations but also by our world governments.

The "Blue Ribbon Club," organized less than two years ago, now has one hundred and fifty members who know the advantage of fair exhibiting. These members are dedicated to creating a better relationship between the fairs and the craftsmen, to creating a higher standard of craft excellence in all leather exhibits, and to creating more leather exhibits open to all competitors. Letters I receive from directors of various fairs and from exhibitors state clearly that these points are being established.

There are many craftsmen exhibiting that haven't qualified for "Blue Ribbon" membership by winning an award, but that do know the advantages of displaying their products. Now is the time for all craftsmen to shake off the spring fever,

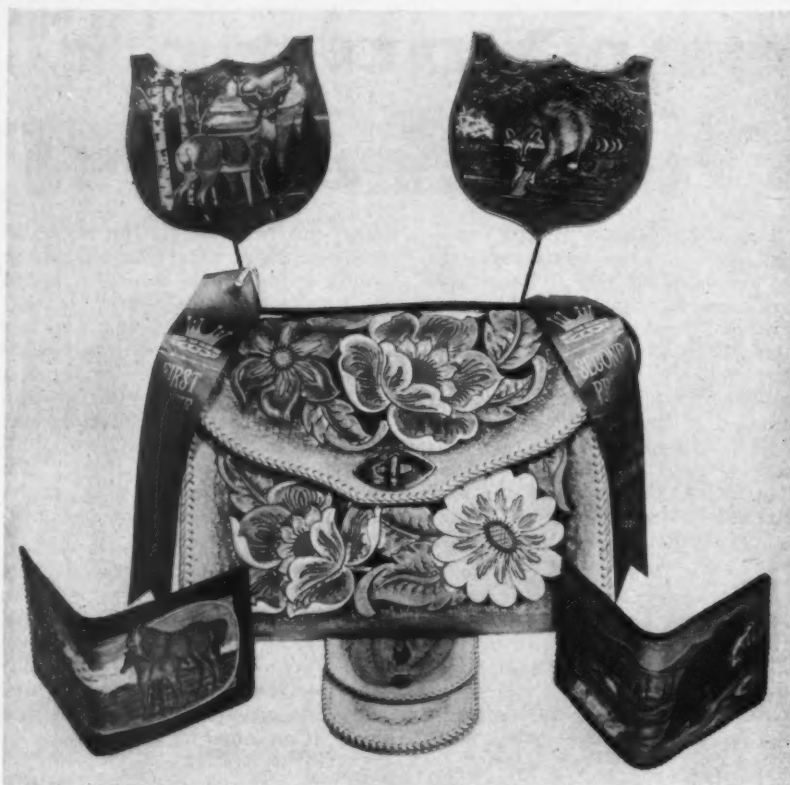
sharpen their swivel knives, and gather 'round. The competition is going to be tough, but the reward will compensate the effort. You will benefit your business and personal ego. You will benefit the whole leathercraft movement by sending your finest craft to as many fairs as you can enter. As the leathercraft movement goes, so goes the individual craftsman. Let's try to burn into the fair consumer's mind the beauty and excellence of hand crafted leather articles.

For the newcomer in fair exhibit participation, a word on how to enter and to win is appropriate. We bring you a list of fairs that are open to all competitors. A craftsman may enter any one or all of these fairs. He may also enter the state and

(Continued on next page)



More than 2,000 stockmen from 45 states had a good look at leather working skill during the 64th Annual convention of the American National Cattlemen's Association in Salt Lake City, Jan. 25-28. Two active members of the Utah Leather Pounders—Carl Goodwin, Sandpoint, Idaho, left, and Roy Nulph, Salt Lake City, right—maintained a demonstration table in the busy lobby of the convention hall. Drawing appreciative smiles from the promotion-minded stockmen was a nearby sign the ULP craftsmen erected: "Eat More Beef—We Need the Leather." Nulph and Goodwin also assisted the American National Cowbelles in preparing and erecting the "Awards of Rewarding Leather" exhibit in show windows of the Salt Lake City Tandy Co. store and at the ZCMI department store.



First time to enter in fair wins prize—Nell Copson's entry, shown above, won a first and a second at Vancouver's Pacific National Exhibition last year. Sorry we can't show the beautiful color work.

county fair of which he is a resident, in case they are not listed among the open fairs.

Study the dates and the locations of the list of fairs and decide upon the ones that you would like to enter. Write the fairs that you wish to enter using the addresses listed with them. Request that they send you a catalog and an entry blank covering the premiums on leathercraft.

You had better get your letter off soon, because the entry blank often must be returned at a date previous to that of the entrance date, and the entrance date is usually previous to the opening fair date. When the fair catalog arrives, study the general rules and the entry list carefully. Be very sure to comply with the rules. Don't take the chance of having a beautiful project disqualified by carelessness.

After looking over the entry list, decide upon what project you will

make and how you will make it. The majority of fairs will judge your project on design, workmanship, suitability of material, and general appearance. Keep the above points firmly in mind while planning and making your entry. Since there are going to be many able craftsmen competing with you, the deciding point very easily could be the originality of your project. Originality, neatness, and simplicity will tend to carry you a long way. A project composed of the preceding qualities is an eye catcher that will stimulate business. A project that can be duplicated on quick demand, will return a high production price.

As a last word of advice, "Pack them sturdily, mail them on time, and insure them sufficiently."

Good carving, good luck, and good advertising to each of you. Let me know if you have any problems, and drop me a line c/o *The Leather Craftsman*, P. O. Box 1386, Fort Worth 1, Texas, as to how you fair.

Calendar of Leathercraft Showings at Fairs

1961 dates of Fairs that will show your Leathercraft:

North Montana State, Great Falls, Mont., July 31-Aug. 5.

Multnomah County Fair, Gresham, Ore., (write for date).

Kankakee State Fair, Kankakee, Ill., Aug. 4-10.

Mower County Fair, Austin, Minn., (write for date).

Ozark Empire Fair, Springfield, Mo., Aug. 12-18.

Skowhegan State Fair, Skowhegan, Maine, (write for date).

Southwest Washington Fair, Chehalis, Wash., (write for date).

Marshfield Fair, Marshfield, Mass., (write for date).

Pacific National, Vancouver, Canada, Aug. 19-Sept. 4.

Canadian National, Toronto, Canada, (write for date).

Sioux Empire, Sioux Falls, S. Dak., (write for date).

Duquoin State, Duquoin, Ill., Aug. 27-Sept. 4.

Dutchess County, Rhinebeck, N. Y., Aug. 25-30.

Sanduskey County, Fremont, Ohio, (write for date).

Rutland Fair, Rutland, Vt., Sept. 3-9.

Clay County Fair, Spencer, Iowa, Sept. 11-17.

Eastern Idaho Fair, Blackfoot, Idaho, Sept. 12-16.

Kentucky State Fair, Louisville, Ky., Sept. 8-16.

Tennessee Valley A & I, Knoxville, Tenn., (write for date).

Western Fair, London, Canada, (write for date).

Catawba Fair, Hickory, N. C., Sept. 18-23.

Western Washington Fair, Puyallup, Wash., Sept. 16-24.

Kansas State Fair, Hutchinson, Kans., Sept. 16-21.

New Jersey State, Trenton, N. J., (write for date).

Northeast Arkansas, Blytheville, Ark., Sept. 19-24.

Mid-South Fair, Memphis, Tenn., Sept. 22-30.

Central Washington Fair, Yakima, Wash., Sept. 27-Oct. 1.

Deerfield Fair, Deerfield, N. H., Sept. 28-Oct. 1.

Southeastern Fair, Atlanta, Ga., (write for date).

Tulsa State, Tulsa, Okla., (write for date).

Heart o' Texas, Waco, Tex., Oct. 3-7.

Al Stohlman Stars at Prairie States Show

By HAROLD SCHWENDEMAN

Publicity Chairman

On Sunday, March 12th, the Prairie States Leather Guild produced its 5th Annual Leathercraft Show. A capacity crowd attended and headed for home fully inspired by the displays, demonstrations, discussions and movies.

Al Stohlman and Lou Roth thrilled the crowd with their demonstrations throughout the day's activities. Rounding out the program of demonstrators were Dick Giehl of Columbus, Ohio; Matt Burzynski, member of the Prairie States Leather Guild, Genevieve and Lowell Vattendahl, Minneapolis, Minnesota.

Attending craftsmen were awed by the excellent work displayed in the various exhibits of the participating guilds. Ralph Duncan, General Manager of Craftool Company, remarked "I have never before viewed such an assembly of excellent craftsmanship. The improvement each year is so great it is fantastic."

Participating groups included the



Prairie States Leather Guild officers with Al Stohlman. (l to r) Fred Heiligenenthal, vice president; George Reininger, show chairman; Walt Wilkie, president.



Crowd viewing Al Stohlman demonstrating in the Stohlman Corral.

CALENDAR OF FAIRS

(Continued from Page 32)

Dixie Classic, Winston-Salem, N. C., Oct. 10-14.

Texas State Fair, Dallas, Tex., Oct. 7-22.

Greater Jacksonville, Jacksonville, Fla., Oct. 25-Nov. 4.

Your entry must be delivered to these fairs by craftsman or his agent. (No mail).

Southern California Exposition, Del Mar, Calif., (write for date).

North Alabama State, Florence, Ala., (write for date).

Sandwich Fair, Sandwich, Ill., (write for date).

Lake County Fair, Crown Point, Ind., (write for date).

Logan County Fair, Lincoln, Ill., Aug. 5-10.

Ionian Free Fair, Ionia, Mich., Aug. 7-12.

Steele County Fair, Owatonna, Minn., Aug. 15-20.

Williams County Fair, Montpelier, Ohio, Sept. 8-14.

North Florida, Tallahassee, Fla., Oct. 31-Nov. 4.

North Star Leathercrafters, Minneapolis-St. Paul, Minnesota; Mississippi Valley Leather Guild, Davenport, Iowa; Hoosier Leather Guild, Inc., South Bend, Indiana; Buckeye Leathercraftsmen, Cleveland and Columbus, Ohio; Utah Leather Pounders, Salt Lake City, Utah, and the Illinois Valley Leather Guild of Peoria, Illinois.

The Prairie States Leather Guild Annual Contest was won by George Reininger, with Jeanell Burzynski taking 2nd place, and Laura Johannes awarded the 3rd spot in the Class "A" division. Class "B" awards went

to Clara Babitz, 1st place, Marge Vincelette, 2nd spot, and Mel Garbark capturing 3rd.

Participating Guilds competed in the Grand Award Contest and the honors went to the following, George Reininger, 1st place, Jeanell Burzynski, 2nd, both of the Prairie States Leather Guild, and the 3rd award was won by David Spears of the Illinois Valley Leather Guild of Peoria, Illinois. Judging was done by Al Stohlman and Lou Roth.

The Prairie States Leather Guild Annual Ken Griffin Award was given to Elizabeth Phelps.



By BERT GRIFFIN

Mr. McEowen who teaches at the Alice (Texas) High School says his students would like to have patterns for hand carved pictures. Many would like to carve a picture but are not able to execute one from scratch. The recent Leather picture contest should be some help and a great inspiration to many who have not yet attempted their own picture on leather. (Everywhere I hear rave notices from those who have seen this collection.) McEowen is justly proud of his neat workshop with "one of everything." He says his students have worked up a lot of saddle lamp kits combined with tooled metal. I also saw a nice handbag made by Larry Beasley who is a first year student with promise.

While visiting Dean Lawrence in Tandy's at Houston I learned that there are times when he does a little more than just what's in the line of duty. A little old lady telephoned with a problem. She needed a four letter word for her crossword puzzle meaning: "an encircling article of leather." Dean graciously supplied the word "belt" only to find that this threw her verticals off. Getting out his dictionary from under the counter, (wonder if this has happened be-

fore?) he corrected her error before hanging up. He and one of his assistants, Phil Donaho, who was busy looking up the address of some one who could do some braiding for another customer, told me about the new Gulf Coast Leathercrafter's Association organized January 26 with twenty one charter members and Jim Mitchell at the helm. Each member begins as an apprentice. With the completion of some basic project such as a wallet, key case, or coin purse, a member is eligible to become a journeyman (subject to approval of the advisory board). After journeyman, a member may advance to craftsman and finally to master-craftsman.

Eastern Airlines Pilot, Bill Dodd of Bernardsville, N. J. carries a little black bag with him on all his runs. It looks like a Dr.'s kit but really carries his leather working tools. He does leatherwork on his layovers and has infected a number of other pilots with this pastime.

Chris Villalobos, who learned many phases of the leather business in Old Mexico where his father had two tanneries, has recently combined hobbies with his leather shop. Chris says his father taught him early that



Bag of scotch plaid, serape or chimayo cloth with carved flap as made by Chris Villalobos of Baton Rouge, La.

in order to be beautiful an article must first have quality. He makes a scotch plaid or serape bag which is a good example of this. Using a small serape for the body of the bag and a carved flap he makes a product of distinction. Chris is a master of roses made of rolled leather. He has made complete saddles inseting these rolled roses in among the carvings. The beauty of these roses tied into the saddle can well be imagined. Chris does special jobs for other shops such as two pairs of black leather Bermuda shorts ordered a couple of weeks ago. If you're in Baton Rouge, La., stop in and visit him at the Chris Hobby Shop.

Over in Beaumont, Tex., Fred Landry, Manager of Tandy's told me about Texas' only leather guild, but of course that was before Houston organized. They have 22 members with Fred Shaw, president. Here I saw some eyecatching plaques made by Baptist Minister, R. L. Jenkins. Sayings such as: "God never hurries but he is never late." And "Give me a home where the buffalo roam and I'll show you a messy house" were cleverly illustrated in carving and dyed. They were made of 8 oz. hide with two holes punched at the top and strung with latigo for hanging. W. R. Anderson, another member of this guild, has shared many an enjoyable hour doing leather work with his sixteen year old son. They prefer florals and billfolds.

Mr. Barrios teaches in Westdale Jr. High in Baton Rouge. He says he starts his students in with the fundamentals and encourages leath-



Fred Shaw lives in Port Neches but as you see he is president of the guild in Beaumont. It appears Fred also has more than one talent when it comes to square dancing.

erwork as a hobby. He stresses exploration. While leather work is his second unit it is first in the challenge to coordinate hands and eyes. Members of his classes have a good idea for getting double duty from craft-aids. They use them on ceramics as well as leather. Using a craftaid like a stencil and coloring the lines, good looking ash trays and low rectangular vases came out of the kilns with a professional sketch that looks a great deal like an etching. His students have also been working on a composite for the last couple of years. Whenever a student has completed his regular work he may fill in some spare time by carving on this composite. It is about two by three feet and will be hung in the school office when completed.

Now don't go away fellows just because fashions are under discussion. Why not surprise your best Sunday gal with a new pastel leather belt and maybe even a matching clutch bag. The sketches are rough but it is the only way I know to show you what I mean. I talked to several shops and while they will cut into a hide "for a price" it is suggested that you "go in" with a friend or plan to make several belts. A hide costs in the neighborhood of \$3.00.

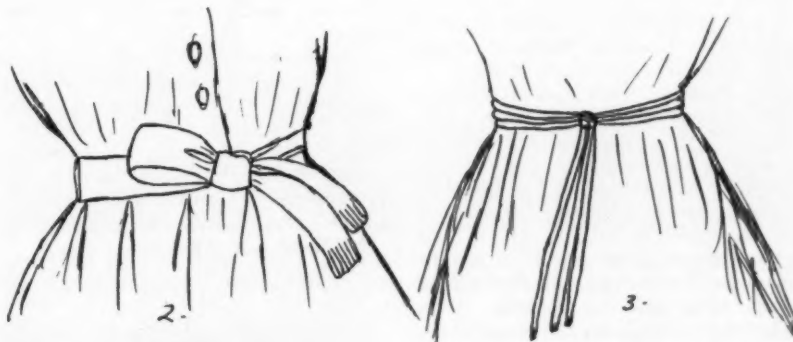
Fort Worth folks have been lucky indeed. In addition to the leather picture exhibition at the library, the Children's Museum had a one man show. Rodeo scenes in leather by Bill Leftwich. (You've seen his covers.)

There is a traveling exhibit of some of the pictures shown at the Leather Craftsman Contest in Fort Worth. There were seventy-four entries and some of the entries have some fascinating titles. Hope we can all see them don't you?

Stampers are where you find them! We walked into a little grocery store in Aldine, Tex., to buy a bunch of carrots. They were fresh out of carrots but the stop was interesting because at one end of the corner was a piece of marble and Buddy Long stamping out a pair of "gypsies." Buddy says he started about ten years ago because he likes custom made articles of quality but couldn't afford them except by making them himself. By experimenting through trial and error and with the help of some books he progressed. For having no lessons, Buddy is a good stamper, and has inspired some of his friends to take up this hobby. He has now started stamp engraving. Looks like he'll do well here too.



Sweater (black) bought or hand knit. A white leather band on each side tacked by hand for easy removal. The band is cut 2 and $\frac{3}{4}$ " wide. (For length, measure sweater). Evenly space and mark five buttonholes. The buttons are covered in various colored wools; a purple, a yellow, a brown, etc. The bound buttonholes are made in corresponding colors; purple button, purple buttonhole. After buttonholes are made, line both strips with a white taffeta or silk. Allow $\frac{1}{4}$ " seam on each side. This means the band when finished will be 2 $\frac{1}{2}$ " wide. As you see, the bound buttonholes are not for fastening. The leather strips are placed on the sweater beside the utility buttons and holes.



The soft leather sash is made by cutting a strip of leather 4 $\frac{1}{2}$ " wide and about 55" long. Fold in half lengthwise, wrong or under side out, and take $\frac{1}{4}$ " seam. Turn, hammer seam lightly. Slash or fringe the ends about $\frac{3}{4}$ ".

The shoe string belt is made the same as above. Cut the leather 1 $\frac{1}{4}$ " wide. Fold in half lengthwise, underside out. Seam between $\frac{1}{8}$ " and $\frac{1}{4}$ " seam. Hem across one end about $\frac{1}{4}$ ". Place this end over a knitting needle and carefully turn right side out. Now cut off this $\frac{1}{4}$ " seam. Hammer seam lightly and fringe ends about $\frac{1}{4}$ ". Wear several.

TOOLS-TOOLS-TOOLS

By DICK GIEHL

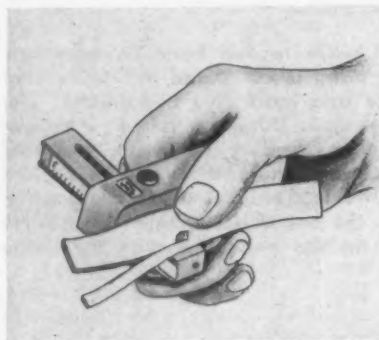
STRIP AFTER STRIP

Making "Dad" a new belt for "Father's Day"? Does "Mom" need a new strap for her purse? Maybe you are going to cut a bit of lace? Assuming you have any one of these tasks on the docket—have you a "Stript Ease" to assist you? Any one of these tasks mentioned can be simply cut with this inexpensive tool.

Before you cut a strip—make sure you have a straight edge on the leather you'll be using. Should you not have—though your strip be of identical width—it will not be straight.

Using the 3-inch ruler on slide bar of tool—set for desired width of strip.

This tool held, in the hand as pictured, is pulled toward you as you cut.



Keep your leather butted against edge of tool handle. Keep it laying flat as it comes through blade. Lay your thumb on the strip that is being cut. This will force the leather to lay flat. (That is—if you are cutting a wide enough strip to allow ample room for thumb.) Should you fail to hold leather flat, the edge will be cut at an angle, it will be wider than what the gauge is set for. If leather is not held square against the handle, your strip will be narrower than what the gauge is set for. Remembering these two things as you use the "Stript Ease," it works beautifully.

The blade of the Stript Ease is a Schick razor blade, easily removed or inserted. Just loosen the small wood screw in the end of bar near the blade. Lift the blade out, with a pair of pliers please, always exert extreme caution when using tools that require razor blades. To insert new blade, holding blade with pliers, push it down through slot, until it sticks

up about $\frac{1}{2}$ inch. Tighten the wood screw.

With my pliers, I always break off the excess part of the blade which sticks out at the bottom of the slot. This excess, being underneath, "Out-of-sight, out-of-mind," could cause a cut.

The Stript Ease comes in handy for cutting off excess lining leather of projects. To do this you should extend gauge out as far as possible.

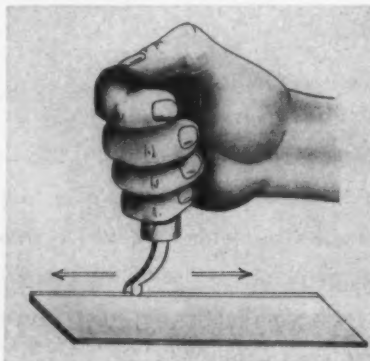
ADD A TOUCH OF FINESSE

What's lacking? Not much, but something! In all probability, it's just a bit of finesse, the professional touch. In most instances, it is simpler to obtain that "certain something" than we think. Many times the mere acquisition of a tool plus a bit of practice will accomplish this feat. The Creaser is such a tool.

Plain leather, whether it comprises the outside of a purse or a wallet liner, is especially enhanced by a Creaser. Any article that will not be laced, like an unlined purse or belt, articles that require a nice looking finished edge become more attractive with a Creased line around the edge.

Craftool No. 11 iron creasers can be purchased in a set. Nos. 1 through 5 or separately. For fine and delicate creasing a No. 1 does the job. A No. 4 is commonly used on men's belts. You should use the size of the piece and the weight of the leather as a guide to help you judge what size creaser best suits your creasing needs.

A creaser comes to your rescue as a lacing hole guide. Do not make too deep an impression when using tool for this purpose. It can serve as a guide line for carving the border of belts. A deep impression with tool is preferable for this. The creaser is held firmly in a closed fist with thumb on top of handle.



EXPERIMENT ON SCRAP

With a little experimenting on your part creasing can become quite effective.

Proper moisture content is important to attain an appealing burnished tone. Leather that is too wet or too dry will not color well—if at all.

Using light pressure on tool, put a guide line on project. Going over guide line, apply a lot of pressure, go back and forth in short fast strokes. The heat and friction created by making the short, fast strokes produces a rich brown color.

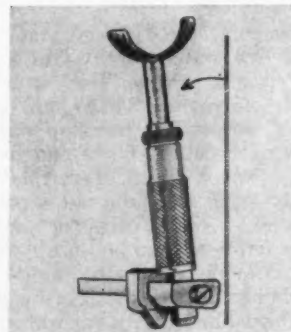
Beautiful results can be obtained by heating the creaser with a gas flame or an alcohol lamp. 15 seconds is usually ample time to heat creaser. This procedure requires a bit of experimentation, but most commercial work is done with heated creasers or dies.

ELIMINATE BORDER "JITTERS"

Almost automatically your eyes are drawn to the border, if the article has a border. Realizing this, many become a bit tense as they start to cut it... especially if it consists of any unusual shape or of multiple lines.

An aid to this task is the PRO-GAUGE. This tool attachment will enable you to cut borders of any shape from $\frac{1}{16}$ " to $\frac{1}{4}$ "—quite a wide range of widths.

The PRO-GAUGE uses the swivel knife blade for a cutting edge. (Caution: Do not use a hollow ground blade for this. It may break the blade as you fasten it in the gauge.) Use an ordinary flat swivel knife blade. When fastening the swivel knife in this tool it is best to put your blade at an angle with the top of knife pointing away from you.



With the knife sloping in this direction—you are only using the point and part of blade for cutting the same as in any other swivel knife work.

Dampen leather, set gauge for desired border width. Cut the border before you do any edging. This assures a more accurate border. As you pull the knife toward you, try to turn the blade in slightly. By turning the blade in and holding the gauge tightly against the edge you'll end up with a perfect border.

Remember: When cutting a square outside corner do not go to the very edge as you near the corner. Stop as far from corner as the width of border. This assures a neat corner with no cuts extending into or beyond border edge.

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Volume 5, Number 4



Janet Lee Barber, Miss South Dakota of 1960, holds her scrap book. Cover was hand carved by Verne Maier, leathercraft instructor of Hot Springs, S. D.

TIPS and HINTS

An excellent tool for tracing pattern outlines on damp leather for tooling is the ball tracer used in preparing typewriter stencils when drawing is necessary. The ball on

the most suitable size is about as large as a mustard seed. This instrument will not tear the most delicate tracing paper, as will some of the tools sold for outlining. As it has a pen-like handle it is easily controlled. It will never jab the leather, either, as sharp outliners do. The instrument can be secured at any store selling mimeograph supplies.

L. V. STEVENS
Foley, Ala.

Englishman Carves Leather Portrait of **CRAZY HORSE,** *The Enigma*



Picture of Crazy Horse carved on leather by Mr. Newcombe

By H. G. NEWCOMBE

Each Teton male had his individual guardian spirit who, he believed, conferred great personal power and protected him. The youth, after he had received instruction from the shamen, went alone to some secluded spot in quest of this spirit. He would fast and pray until this spirit's identity was revealed to him, usually in a dream. This spirit

sometimes took the form of some known or imaginary specie of animal. When he returned there were special taboos to be observed, one or more songs he had learned, and an object, possibly animal or mineral, of convenient size which he carried in a medicine bag or bundle thereafter as his personal charm.

Through these religious rites passed a young Lakota warrior, who

was later to become one of the most feared and loved chiefs of the Sioux nation. TA' SUNKA WITKO, "CRAZY HORSE," an enigma, he was often referred to as the strange man or mystery man of the Oglala's. Unlike many of his compatriots, Red Cloud, Sitting Bull, and Gall, he was never photographed. Of six photographs in existence purporting to be of him, five have been disproved, the other one in doubt. However there are several excellent descriptions of him given by friends and a few from white men who saw him.

In appearance Crazy Horse stood 5 ft.-10, 5 ft.-11, weight about 175 lbs., a sharp aquiline nose, sandy brown hair, and a scarred left cheek. His complexion, as was the rest of his family, so light that he was often thought not to be a full blood Sioux. By nature he was calm and reserved, yet such was his magnetic personality that he had many friends. Essentially a man of action, he could when necessary deliver a speech which was both short and to the point, in my opinion equal to the orator Red Cloud for direct delivery. Curiously enough, the experts disagree principally on his mode of dress and descriptions range from naked to a breech clout with a little grass woven in his hair, to a white buckskin suit with a red tailed hawk mounted on his head. At the Rosebud fight he is said to have loosed his hair and tied on a calf skin cape, and rode a spotted war horse. Then again, when he surrendered in 1877, he rode in with simple dignity wearing a plain buckskin shirt, otter wrapped braids, and a single eagle feather, carrying a Winchester carbine.

In attempting to build up a picture of Crazy Horse, my inquiries covered Fort Robinson, Nebraska, Zurich, Switzerland, and the Tower of London. After two drawings I was disappointed with the results. The picture was not magnificent enough for such a man, or so I thought, until on checking back through all the information I had collected it dawned on me that perhaps I was closer to a true picture than I realized. There was no mention of forty feather warbonnets and,

The Leather Craftsman

quoting Joseph Balmer of Switzerland, "hanging scalp locks and white hair adornments were alien to his nature." These plus many other examples built for me a picture of a man of simple nature and beliefs who had no need to over dress his body in order to give him stature.

Crazy Horse's skill, courage and leadership were proved many times, notably in the Rosebud fight against General Crook, and again at the Little Big Horn where he helped annihilate Custer's command. Both of these actions were part of a planned campaign aimed at destroying the might of the Sioux nation and containing them on fixed reservations; this, of course, eventually succeeding after a bloody fight.

Perhaps it was better that he did not live to see the final defeat on that terrible day of December 29, 1890, when at Wounded Knee the 7th Cavalry wiped out 265 Sioux men, women and children. To this day photographs exist which show the frozen bodies lying in the snow being loaded onto wagons like sides of beef. But when he died at the Fort Robinson guard house in 1877, though ignominiously from a troopers bayonet, it was more than a man: it was a legend.

Many novels and articles written on great men of the past have recently introduced acts and stories of moral laxity, boosted to increase the sales, no doubt. If these incidents are truly relevant to the story, then they present an interesting sidelight; but at best they tend to confuse the reader, giving a completely false character study, spoiling an otherwise absorbing story. It was like a breath of fresh air to read stories, documented evidence and theories, from such dedicated people as Joseph Balmer of Switzerland, the Historical Society at Crawford, Nebraska and Mr. Robinson of the Tower of London, who spend most of their leisure time helping people like myself to find the unbiased truth about such people as Crazy Horse, who lived not so long ago in an age when a man's freedom was often measured by the strength of his right arm.

Volume 5, Number 4

TIPS and HINTS

Someone once said "A stitch in time saves nine." Here's one "stitch" you might find useful. Apply Neat-Lac to the edges of your belts, let dry, then rub on a generous amount of beeswax and burnish. This produces a hard slick finish with a minimum amount of effort. Also this works equally well if the leather is

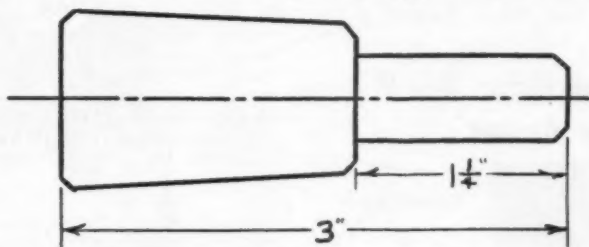
soft and has a tendency to fray.

When punching lacing holes in your leather projects, place a piece of scrap leather under the work. This minimizes damage on the points of the punch.

Rub beeswax on the flesh side of your belts, burnish lightly. This adds years to the life of the belt. Also makes it soft and waterproof.

CARL D. WARD
Hope, Ark.

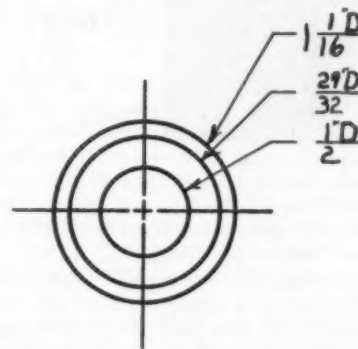
Jig For Circle Edge Slicker



By THOMAS E. BURKE

Here's how you can speed up the operations included in edge slicking on belts and other raw edges of your leathercraft:

Use the full scale drawings shown here to make a jig. By means of this jig, put a power tool to work turning the circle edge creaser. Apply the raw edges to the creaser as it whirls around — and the work will be done in short order.



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JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Sta., Los Angeles 47, Calif. Meetings on the afternoon of the 3rd Sunday, each month, at South Gate Park, Girl's Club House, Rooms C & D,

4900 Southern Ave., South Gate, Calif. Visitors welcome.

Bakersfield Leathercraft Club, Toots Havens, Sec., 121 Chester Ave., Bakersfield, Calif. Meetings 2nd Monday evening of each month.

COLORADO

Colorado Division, Utah Leather Pounders, 111 N. Prospect St., Colorado Springs, Colo. Meets first Sundays.

ILLINOIS

Prairie States Leather Guild, Margo Berg, Sec., 1008 N. Hayes Ave., Oak Park, Ill. Meets 2nd Sundays in Chicago.

Illinois Valley Leather Guild, Mrs. Catherine Kippel, 1115 E. Koch Dr., R. 4, Peoria, Ill., Sec. Meetings 3rd Sundays.

INDIANA

Hoosier Leathercraft Guild, Dorothy E. Guy, Sec., 1134 Lincoln Way, East, South Bend, Ind. Meets 2nd Sunday at Y.M.C.A., South Bend.

IDAHO

Idaho Division, Utah Leather Pounders, c/o Valley Court, Idaho Falls, Idaho.

IOWA

Central Iowa Leathercraft Guild, Terry Shoemaker, Pres., 1234 32nd St., Des Moines. Meetings held the fourth Monday of each month, 7:30 p.m., at the V.F.W. Hall, East 1st & Locust, Des Moines.

Mississippi Valley Leathercraft Guild Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, at 317 W. 3rd St., Davenport.

KENTUCKY

Kyana Leathercraft Guild, Louisville, meets first Fridays. Write: James L. Day, Sec., 2729 Montana Ave., Louisville 8, Ky.

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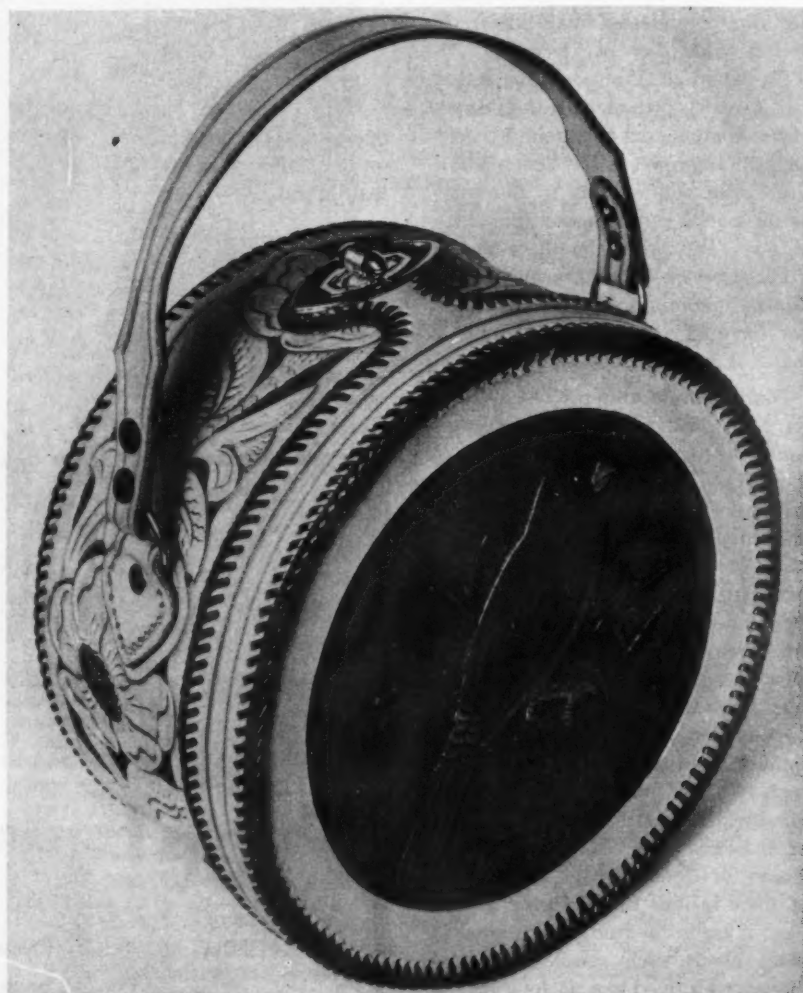
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The Bandbox by Lloyd Sears — is simply a covered coffee can with craftaids used for decoration. When leather lined, the inside looks as good as the outside.

The Leather Craftsman

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 10, Mich. Meets 3rd Mondays.

Flint Leathercraft Guild, Harry B. Wykes, Sec., 1472 W. Maple Ave., Flint 7, Mich. Meets 4th Mondays at 7:30 p.m.

Michigan Leather Artisans, Mrs. Dorothy Slater, 2217 Park, W. Dearborn, Mich. Meets 2nd Mondays.

MINNESOTA

North Star Leathercrafters Club, Dick Hoska, Pres., 820 No. Pascal St., St. Paul, Minnesota, meets 3rd Tuesdays.

MISSOURI

The Pony Express Leather Guild of St. Joseph, Mo. Roy Schaefer, Sec., 428 No. 23rd St. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

The Heart of America Leather Guild meets 3rd Mondays, 8 p.m., Elks Lodge, 19 E. Armour Blvd., Kansas City, Mo. Sec.: Carol Kuse, 6317 Santa Fe Dr., Overland Park, Kansas.

NEVADA

Nevada Division, Utah Leather Pounders, William H. Sherman, Membership

Chairman, P. O. Box 608, Lovelock, Nevada. Meetings on notice.

NEW JERSEY

Linden Leathercrafters meet every Thursday at the Community Center Building (former Old City Hall) South Wood Ave., Linden, N. J. Sponsored by Recreation Dept. 9:45 A.M. for beginners only — Evening meetings, 7:30 p.m., for advanced and beginner crafters. Call Recreation Commission office, Mrs. Margaret Poston, HU 6-0300.

NEW YORK

Eastern Leathercraft Guild, Miss Kathleen Harrold, Sec., 27 E. Main, LeRoy, N. Y. Meets 2nd Fridays, 8 p.m., at Rochester Museum of Arts & Sciences.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N.Y. Meets 2nd Thursdays in Buffalo. **The Leathercraftsmen's Guild of New York** — meets monthly in Manhattan. Membership Secretary: Henry C. Blass, 402 Etna St., Brooklyn 8, New York, AP 7-1923.

TEXAS

Southeast Texas Leathercraft Guild, W. R. Anderson, Sec., 3790 Blackmon Lane, Beaumont, Texas. Meets last Monday of each month at 7:30 p.m.

UTAH

Utah Leather Pounders, meet first Wednesdays at 2050 Gramercy Ave., Ogden, Utah, home of Russ Pincombe.

(Continued on Page 42)

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List of Guilds Continued

Great Salt Lake Leather Guild, Div. meets at the Neighborhood House, 1050 W. 5th South, Salt Lake City, 2nd and 4th Mondays at 7:30 p.m. Visitors welcome.

VIRGINIA

Old Dominion Leather Guild meets 2nd and 4th Thursdays at Norfolk Museum of Arts and Sciences. Write: Secretary, 1509 Ohio St., South Norfolk 6, Va.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members who receive the Society's quarterly bulletin, "Canadian Leathercraft." Information from Membership Chairman, Miss Winnifred Coombs, 73 Coady Ave., Toronto, Ont., Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W. Hamilton. Meets 2nd Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor.

**TIPS
and
HINTS**

I find key cases are my most profitable item from scraps so I rounded up all my patterns and transferred them to heavy cardboard and now I have a handy template in the shape of my key case I can use over and over.

For a simple glue applicator put a piece of rubber inner tube in a spring clothes pin or a piece of screen wire folded double.

An emergency mallet can be made by putting a crutch tip over a regular hammer.

Put a spray attachment (like the ones that come with window cleaner) on your neat lac can and just squirt it on the leather.

PAT DUNCAN
San Bernardino, Calif.

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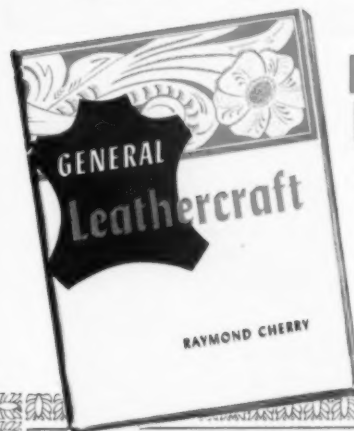
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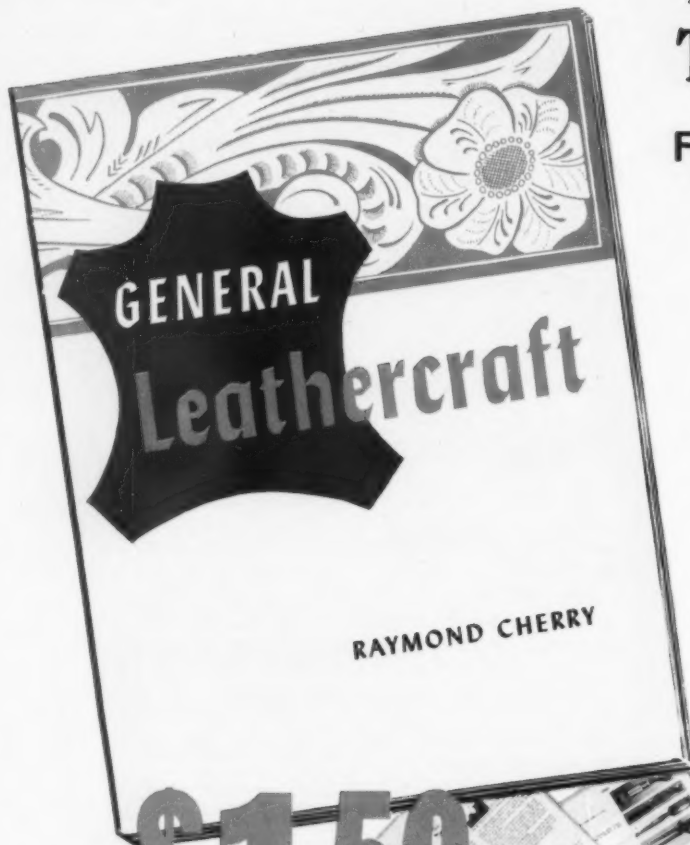
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